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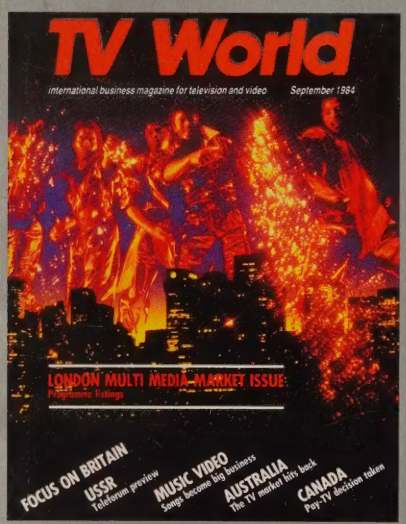
TV World

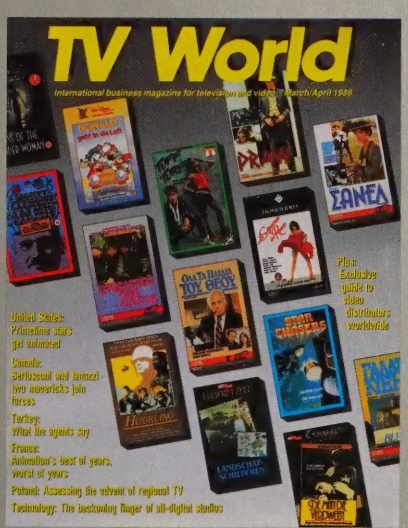
international business magazine for television and video

November 1987



10th anniversary

TV World
international business magazine for television and video
October 1985
WEST GERMANY: Has private TV come 10 years too late?
ITALY: RAI beats Berlusconi at his own game
DRAMA: Whatever happened to the single play?
MUSIC VIDEO: Payment agreement imminent in Canada
Special Mipcom and MIFED issue


TV World
international business magazine for television and video
March/April 1986
Plus: Exclusive guide to video distributors worldwide
United States: Primetime stars get subtracted
Canada: Berlusconi and Ivanozzi: two mavericks join forces
Turkey: What the agents say
France: Animation's best of years, worst of years
Poland: Assessing the advent of regional TV
Technology: The beckoning finger of all-digital studios

Six of the best:

Which UK independents will surface on top?

Going Japanese:

Pop star marriages draw the prime-time crowds

Season for change:

Checking out the new Dutch TV schedule

NEW WORLD I

January 1987 marked
the dawn of a new era
in entertainment,
the inauguration of
New World International.
It is our intention
to meet the growing
challenge of the
international marketplace
with exemplary product
and comprehensive support
networks to effectively
respond to the needs
of a changing world.

NEW WORLD INTERNATIONAL

New World Direct Distribution: *Sydney, Australia* Ray Donahue — *London, England* Martin Goldthorpe — *New York, U*

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Middle East Mediavision (Amman, Jordan) — *Athens, Greece* Educational Materials Enterprises — *Sydney, Austra*

NTERNATIONAL

im McNamara *Zoeterwoude, Netherlands* Otger Merckelbach (Video 2000) *Los Angeles, USA, World Headquarters* Bill Shields/Jonathan Weisgal

ondon, England Dandelion Distribution, Ltd. *Munich, West Germany* FJE Film, GMBH *Toronto, Canada* Telegenic, Inc.

Roadshow, Coote and Carroll, PTY Ltd. *Istanbul, Turkey* MAG Television *Madrid, Spain* Ulla Distribution *Paris France* Yves Witner, S.A.R.L.

He was one of the most important men in Syria.
So why did he work for one of the most important men in Israel?

THE IMPOSSIBLE SPY

Starring

JOHN SHEA · ELI WALLACH

A BBC Television co-production with Quartet International Inc and IMGC
Producers: Graham Massey and David Goldstein · Director: Jim Goddard
Executive Producer: Harvey Chertok · Screenplay: Marty Ross · Cameraman: Colin Munn
Associate Producer: Peter Wolfes · First Assistant Director: Jacinta Peel
96 minutes

BBC ENTERPRISES

CONGRATULATIONS
TV WORLD
10 YEARS

TV World

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Derek C. Fordham and
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Managing Editor
Alison Homewood
Assistant Editor
Diana Hill
Senior Correspondent
Ross Welford
Production Assistant
Carol Payne
Editorial Director
Derek Fordham
Advertising Manager
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Sales Executive
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Editorial and Sales Office:
27 Wilfred Street, London SW1E 6PR, England
Telephone: 01-834 7676
Telex: 297165 (Answerback ACP-LTD G)

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Airmail	C$150.00	Singapore	S$105.00
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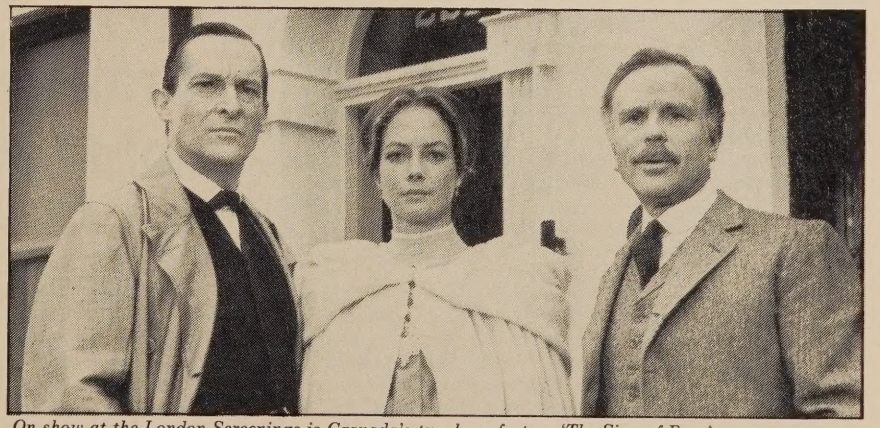

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Cover: A selection of past *TV World* covers.

Changes ahead at Greek TV

ATHENS: A new law for Greek media has been voted in by the Greek parliament and this will mean considerable changes to the existing television scene.

In the last week of October, Andreas Christodoulides, ex-chairman of the Athens press agency was appointed as Director General of the new organisation for Greek media which will include changes to the title names of the existing stations ERT1 and ERT2 to ET1 and ET2. A third channel, ET3 will be created soon.

The four existing radio stations will go under the general title ERA (Greek Radio). Two new media bodies which will probably start operating next year are The Institute for Audiovisual Media which will focus on research for technical and similar developments and a company for the commercial exploitation of Greek TV programmes which will handle the distribution of the Greek TV product and co-productions.

Launch cable TV

As the law envisages the development of cable television, many private bodies, mainly the major Greek Press trusts, are preparing themselves in order to launch cable TV channels in association with foreign companies. Some local authorities that are now operating radio stations with no legal status yet have also announced that they will create cable TV channels.

Due to the new law and structure the working methods of the Greek TV channels will probably change. Political and social organisations will participate in the decision making over channel programming and some ministries (culture and education) will also have a say regarding the programmes which may interest them directly. During the transition the governing boards of both channels will not function any more although the general and deputy directors will remain in their positions for a little while, but due to the death of the Director General of ERT2, Antonis Stratis, the position will probably remain vacant.

The new law also envisages a closer cooperation of ET1 and ET2 with the Greek Film Centre. This will cover co-productions and the combined distribution of the Greek TV and cinema product abroad mean many Greek feature films produced during the last two years are now being presented in the form of mini-series for TV programming.

The reasons for all these structual changes in Greek television are due mainly to the fact that during the last few years there have been too many changes in the decision makers of Greek TV and this had a snowballing negative effect to the production rhythm. It is clear that this new law will enable private enterprises to develop important activity in the Greek TV scene.

THE Editor's LETTER

From little acorns big oaks do grow. Ten years ago, a small but ambitious magazine was launched on an unsuspecting industry by two men with a vision of an expanding and powerful international business. A hundred issues later, and the doubting Thomases – those executives who said there was no call for such a medium – have been proved most emphatically wrong.

Like any successful pioneer, TV World has spawned its imitators – some who have been around for a while, and others who are due to arrive on the scene. We're not complaining, competition makes us all sharper. Yet as others have already experienced, it takes more than an aspiration to cash in and catch up on our unique position.

Coming from a publishing stable which specialises in international business magazines we have, for ten years, reported on station developments, production plans, scheduling strategies, technological advances and business expansions in literally every corner of the globe. Our correspondents live and work in the countries they write about, understanding the culture and – very importantly – watching the television output. Many have been with the magazine since it began.

Our multi-lingual staff attend every major, and many minor markets and festivals. Over the years, we have tried hard to keep our balance on the narrow tightrope between commercial success and objective integrity – not always an easy task. But we believe from your continued support and comments, that we have become a valued – dare we say indispensable – part of the industry. Certainly this year has been our best to date, and we hope that, along with you and your company, and the industry as a whole, we will meet with bigger and better achievements in the next decade.

Alison Horniwood

Crawford Productions sold to Ariadne

BRISBANE: One of Australia's most established production houses, Crawford Productions, has been sold.

The buyer is Brisbane based investment group Ariadne Australia Ltd. As well as theme park and property investments, Ariadne has a 19.9 percent share in the Australian arm of Dino De Laurentis, De Laurentis Entertainment Ltd.

After many prosperous years under its founder and chairman, Hector Crawford, Crawford Productions had fallen under uncertain times recently.

The media conglomerate, *The Herald & Weekly Times,* who had previously bought a minority stake, increased its share of the company to 50 percent before they were taken over by Murdoch's News Corp earlier this year. The Crawford family interests bought back the Herald stake, which enabled the sale of the whole company.

The biggest asset of the company at this stage is probably its name although the company's production slate has dramatically fallen in the past 18 months since completing a package of two-part mini-series worth about $16 million.

Currently screening is the series *The Flying Doctors* and in pre-production is a sequel to the very successful mini-series *all the Rivers Run.*

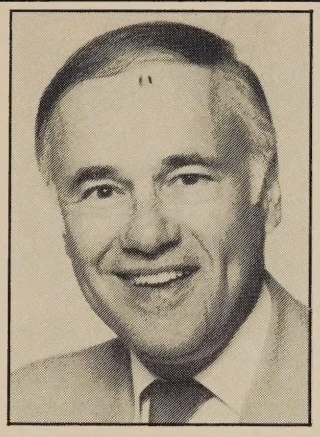
Ariadne has announced no plans to link its investments in DEL and Crawfords but the possibility in the future should not be ruled out.

PEOPLE

Arthur Kananack has resigned as President of ITC Entertainment. As from December 1, he will hold a senior management position at Viacom International.

ITC Productions President Jerry Leider (right) has been made President and Chief Executive Officer of the combined ITC Entertainment Group companies. It's a new position and Leider will supervise and consolidate all of the worldwide ITC operations.

He intends to maintain the ITC management team with the key executives already in place in New York, Los Angeles and London.



John Laing has been promoted to the newly created position of Vice President of Sales at **Warner Bros Television Distribution.** He joined WB-TV in 1983 as North Central Sales Director in Chicago and for the last two years has been in Burbank where he was responsible for both the foreign and domestic sales. In his new position he will remain in Burbank, and will be dealing with the international marketplace serving as sales liaison for WB-TV Distribution's foreign offices. He will also continue to be involved in specific domestic projects.

At **World Film Services,** Deborah Blackwell has joined as Vice President. She will also serve as vp of **WFKO-TV.** World Film Services' joint venture of Coca-Cola company, formed to create and sell international co-productions.

Randolph M Blotky has been made senior executive vice president at **MGM/UA Telecommunications Inc.** Second in command to Norman Horowitz, president and CEO of the company, Blotky's responsibilities, in addition to international television distribution, include overseeing the operation and coordination of all other MGM/UA Telecommunications' activities, including those in the area of domestic TV, pay TV and home video.

New deals...New deals...New

Atlantis Television International has recently concluded a number of sales, including: *The Ray Bradbury Theatre,* currently in production on twelve new half-hour episodes, has been sold to the USA Network, Television New Zealand, Singapore, Hong Kong, Malaysia, Euskal Television in Spain, Netherlands KRO-TV, Sweden, Norway, Denmark, Iceland, Japan and Turkey. *Tales of the Mouse Hockey League,* a sports-themed half-hour animated film, has been licensed by The Disney Channel in the US, as well as by broadcasters in England, Singapore, Spain, Finland, and the Caribbean. Seven episodes of *Northern Lights,* the award winning drama anthology series, have been licensed by CCTV, the Chinese television network that reaches an audience estimated at 370 million. Six episodes have also been sold to the ABC Network in Australia. *Four Strong Winds: Ian & Sylvia and Friends,* a sixty-minute music special, has been licensed by PBS in the United States, and London Weekend Television in England.

Romance on the Orient Express

ITEL, the overseas distributor for Anglia and Yorkshire Television has put together a package deal on the three Yorkshire TV co-produced Harlequin Romance Movies. *Love with a Perfect Stranger, Dreams Lost Dreams Found* and *Cloud Waltzer* have all been sold to **Canal Plus** and **Antenne 2** in France, **SSR** in Switzerland and **RTL,** Luxembourg.

In addition ITEL has concluded a deal with the new Spanish pay television station, **C10** to take 47 hours of Yorkshire and Anglia programmes. This includes three series of the YTV sitcom *Duty Free* and the drama *West of Paradise* whilst the Anglia package comprises 14 hours of drama.

ITEL has also sold the Japanese home video rights of the Yorkshire Television/NBC co-production, *Romance on the Orient Express* to **Tuttle Mori.** the deal was concluded following the movie's huge success when broadcast in Japan by the TV **NHK** network.

In a separate deal the Swedish multi-media company, **Esselte** has picked up the home video rights on Yorkshire's latest TV movie production, *The Contract.* The deal covers Denmark, Sweden, Norway, Finland, Holland and Flemish Belgium.

BBC lops £20m off its wages bill

LONDON: The BBC has unveiled a five year plan that includes the chopping of £20 million off its wages bill and developing BBC Enterprises as a commercial company.

Announced by the Director General, Michael Checkland, the new strategy will mean that the BBC Enterprises arm could also become 'privatised' with the "possibility of attracting equity capital." In 1986-1987, BBC Enterprises had a turnover of £130 million (US$215 million) from the book, records, videos and publications and programme sales abroad. 850 people are currently on its staff and Enterprises aims to boost its turnover to £200 million (US$330 million) by 1991.

Wage costs are to be cut by one percent a year but Checkland stressed that he hoped this would be possible without compulsory redundancies. "Staff turnover is 10 percent a year. We ought to be able to manage."

Also included in the strategy are plans to transfer a minimum of £24 million per annum from the network to pay for 500 hours of independently produced programmes and to amalgamate the news and current affairs departments (radio and TV) at White City.

Checkland said that the strategy would clarify the BBC's aims and define tasks in all areas of the BBC so that the "objectives will fit into the financial plan of a five year budget from 1988 to 1993."

The plans take into account the effect of the licence fee indexation to the RPI (retail price index) and a week after the BBC announcements, Douglas Hurd, the Home Secretary increased the colour television licence from £58 to £62.50 and the black and white fee from £18 to £21. This new increase will begin April next year, the fees go to the BBC and constitute nearly all of its income.

● The IBA has also announced a new revenue raising measure for ITV. Seven and a half minutes of advertising per hour between 1800 and 2300 will now be allowed, an increase of half a minute on the previous seven. However, programme companies will have to cut advertising at other times, as the daily average remains at seven minutes per hour.

PEOPLE

Lorimar International has named Rosario Ponzio Managing Director of the division's newly-opened sales and distribution office in Italy.

Based in Rome, Ponzio will be responsible for co-ordinating the company's television activities and network relations, reporting to Stuart Graber at Lorimar's European Home Office in London.

Most recently a partner in World Television Associates, a leading supplier of American and UK TV programming in Italy, Ponzio is credited as a pioneer in the field of direct market sales and international co-productions between the Italian and US networks.

Weintraub Screen Entertainment has named the line up for the company's international executive team. Jim N. Landis has been named Senior Vice President of Worldwide distribution and Richard Milnes is Managing Director in the UK. In addition, three consultants have been retained: Michael Bromhead, a long-time senior executive with Thorn-EMI, Leslie Haliwell, former chief programme buyer for ITV, and Gunner Rugheimer, former general manager of programme acquisitions for the BBC.

John R Smith is the new Managing Director for **National Video Corporation** and the company's sales division, **NVC Arts International**, will be headed by Helen Asquith as Director of TV Sales and Paul Hembury as director of Video Sales. Joining NVC from BBC Enterprises will be Hazel Wright as Television Sales Executive and Carl Simons is named as Head of Production with Clare Dibble as Production Coordinator.

Pascal A. Borno has been named Vice President, International Sales for **Trans World Entertainment**. He replaces David Anderson who will move into an executive production capacity.

In his new capacity, Borno will supervise the international sales and market effort on behalf of TWE's rapidly expanding and upgraded theatrical slate.

MIPCOM murmurs

CANNES: MIPCOM '87 closed on a generally happy industry, with most companies reporting good levels of business, much of it done in the last two days of the market. Attendance was highest over the weekend, when many French delegates showed, and final figures were put at 4,000 participants from 76 countries; 426 exhibitors and 848 buyers.

News which emerged over the five days included the announcement that NBC International is to close. Sales of programmes will be merged with the domestic television department, and it is not known yet whether all the personnel will remain with NBC. An observer said, "there will surely be some lay-offs as positions will be duplicated. It cannot be seen as anything but a step backwards for NBC."

And although present at MIPCOM, Brian McGrath is the latest casualty in the management shake-up at Columbia Pictures TV, losing his position as Head of International Sales. Speculation was that he might move to the newly-structured Viacom International.

CBS Broadcast International announced another European barter deal for its *Evening News and Dan Rather*, already showing on Canal Plus. CBI's VP, sales and marketing, Reiner Seik signed a seal with Gicardo Perrara from Globo-TeleMonteCarlo who will carry the half-hour satellite feed from November 17 in a newly-created broadcast time of 07.30, to be repeated directly after at 08.00.

The programme, which will be aired in English, will contain eight minutes of advertising, to be sold by Globo-TMC at an as-yet unspecified price. Airtime on Canal Plus is sold at $1500 for 30 seconds. CBI's Don Wear said that Canal Plus' feed may change to 08.00 so as to be in line with the Italian showing. It currently is watched by 2-3 percent of the 10 million households which can receive Canal Plus' unscrambled programmes.

New deals... New deals...

At MIPCOM **BBC Enterprises** sold a 90 hour package of programmes to Sweden's **SVT** network and the sitcom *'Allo, 'Allo* is going to Switzerland to TSI, Swiss TV's Italian channel with *Casualty*, a hospital drama and *Howard's Way*, a boating drama. **BBC Video** is releasing *Edge of Darkness* into the video rental market in Germany over a year before the programme is shown there on TV in 1989. Also, a BBC and **Turner Broadcasting** co-production was announced to remake *Journey's End*, the classic World War One drama. Turner Broadcasting, who owns MGM the original makers of the film, will be investing in the project in return for world distribution rights.

An agreement between **CBS Broadcast International** and **Arthur Cohn** was anounced at MIPCOM. In the deal, **CBI** will distribute four Oscar winning films to all available television and ancillary markets. The featured titles are: *Dangerous Moves, Black and White in Colour, The Garden of the Finzi-Continis* and *The Sky Above, the Mud Below.*

Thames Video International has concluded a major catalogue deal with Australian based **CEL - Communications and Entertainment Ltd,** with an initial launch of 10 titles from the **Thames Video Collection.** The deal, which covers Australia, Singapore and Hong Kong, was announced by Peter Sames, Head of Thames Video International at the first ever Australian VSDA Convention in Singapore. Among the titles that will be released on the sell-through market are *Minder on the Orient Express, The Naked Civil Servant, Benny Hill, Wind in the Willows* and *Dangermouse.*

A contract for the family series *The Campbells*, **Fremantle International's** co-production with **Scottish Television** and Canada's **CTV** network was concluded at MIPCOM with Germany's **ARD** network. Anthony Gruner, Chief Executive of Talbot Television said that Peter Baker, Head of Sales, negotiated the deal for the first 22 of the 78 half-hours with Roland Diehm, head of family programmes for SWR, the Baden Baden outlet for the ARD network. The series will be carried nationally in Germany beginning mid 1988.

Also announced at MIPCOM was the international consortium between **New World** and **Ellipse** for the production of a new Zorro series. *Zorro - the Legend Continues* is believed to be the first internationally co-produced series specifically intended for US TV audiences. The series represents a potential expenditure of some $30 million which will be shared by the co-production partners, negotiations with German, Italian and English companies joining New World and Ellipse in the venture are in the final stages. New World acquired television and video rights to the Zorro character from **Zorro Productions**, and will handle worldwide distribution.

Robert Maxwell addressed the French government through a well-attended press conference, telling them that unless they lower the price of transponders on the satellite project TDF 1, he will be signing for up to six transponders on the Astra project.

The media magnate also announced a tie-up with French audiovisual news agency TCT, currently celebrating 25 years of operation. In conjunction with Agence Centrale Presse, the print news agency of which Maxwell's son Ian is president, the new alliance will supply a news feed to TV Club, a new pay-TV service which, pending Belgian government approval, Maxwell hopes to set-up in Brussels.

Partners on the project include ZI&A, a producer of TV commercials, Pargesy, a financier, entrepreneur Louis Dewacle and Cinelibre, a film distribution company.

WHO'S NOT AFRAID TO MAKE A DRAMA OUT OF A CRISIS?

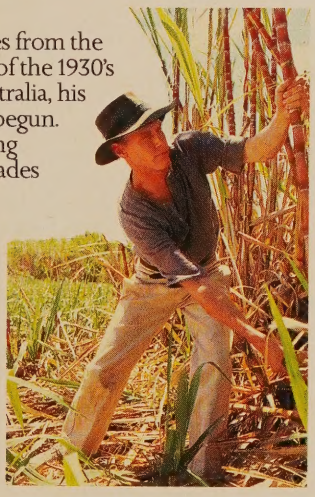
THE BRETTS

The Bretts, a thirteen-part series set in Edwardian Britain, has more than its fair share of both drama and crises. An affectionate look at the fame and fortunes

sought by an extraordinary theatrical family of the time. The Bretts beautifully captures the atmosphere of the twenties. The Bretts, sponsored by the Mobil Corporation, is being shown on Masterpiece Theatre by WGBH Boston on the PBS network and is also playing on UK television. A second series is now in production.

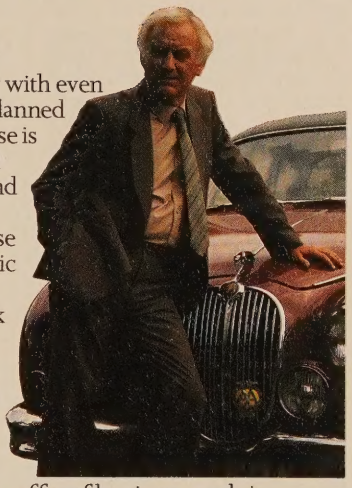
FIELDS OF FIRE

When Bluey escapes from the impoverished England of the 1930's to start a new life in Australia, his troubles have only just begun. Tortuous love affairs, gang rivalries, drinking escapades and the approach of World War II are all lavishly filmed on location in Queensland for this two part spectacular, with Todd Boyce as Bluey, who has to fight his way through them all. A sequel to Fields of Fire will be completed for 1988.



INSPECTOR MORSE

There's no getting away with even the most complex and well-planned crimes when Inspector Morse is on your trail. A crossword aficionado, real-ale expert, and devotee of classical music, John Thaw's Inspector Morse is a most unusual, melancholic character who's intuitive approach to detective work inevitably lands him in trouble and nearly always spots the illogical flaws in a case. Now's your chance to pit your wits against him in three two hour murder mystery films. A second series of four films is presently in production, one of which will be premiered at the London Screenings.

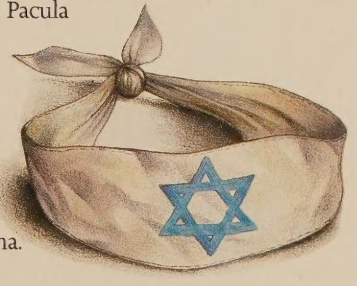


ESCAPE FROM SOBIBOR

For some, there will never be an escape from the memories of this horrific Nazi death camp. They were the lucky ones who escaped in a bloody, awe-inspiring uprising that sent shock waves through the Third Reich.

The true story is now a major television drama starring Alan Arkin, Joanna Pacula and Rutger Hauer.

Told for the first time Escape from Sobibor achieved spectacular ratings when it played on CBS as Movie of the Week and in the UK more than 13 million viewers tuned in to watch this remarkable drama.



CENTRAL

See Central at The London Screenings, Wednesday 11 November, Colour Film Services, Portman Close, London W1

Central Independent Television plc, 35-38 Portman Square, London W1A 2HZ, England, Tel 01-486 6688, Telex 24337.
Central Independent Television Pty Ltd, 399 Riley St, Surry Hills, Sydney, NSW 2010, Australia, Tel 02 281 2599, Telex AA 72011.

In production

A regular feature of *TV World*. Send details of programmes in, or approaching, production to TV World, 27 Wilfred Street, London SW1E 6PR.

International Broadcasting Systems Ltd, the international television distribution and advertising sales firm based in Dallas, Texas, has acquired the worldwide dramatic performance rights to Luke Rhinehart's best-selling novel, *Long Voyage Back.*

IBS has paid a record price for the rights and plans for the novel to be produced as a major feature film. "*Long Voyage Back* will be the strongest anti-nuclear statement on film in recent history", reports Elizabeth Robinson, IBS' Video Acquisition/Licensing Manager.

Long Voyage Back, the story of a small group of people fleeing from the aftermath of nuclear war, was published in the US in 1983 by Delacorte Press in hard back and has also been published in hardback in the UK by **Granada,** and in France by Editions Robert Laffont.

Because of the universal appeal of this story, IBS also plans to distribute this production for worldwide broadcast.

Production for *Long Voyage Back* is currently targeted for Spring 1988.

Television South West and the **Henson Organisation** are to team up to produce a pilot for a new children's television series *Mother Goose Stories.*

The pilot will set the pattern for a series of 13 eight minute episodes. Each tale will offer a whimsical view of the familiar nursery rhymes adapted from L Frank Baum's *Mother Goose in Prose,* illustrated by Maxfield Parrish.

Jim Henson's London-based creature shop will build and design the new fantasy characters for the series. TSW's extensive modern facilities in Plymouth will provide the background set, technical crew and post production facilities. The series will be directed by Brian Henson and produced by Roberta Kurtz. *Mother Goose* stories marks the first production venture for TSW with the Henson Organisation.

Central Independent Television and **National Geographic Society** have made a joint agreement to develop a documentary series commissioned through the independent company **John Gau Productions.**

Twenty six hours of programming, featuring science, natural history, adventure and human interest stories will be produced by the ITV network. The series, provisionally entitled National Geographic Hour wil also be used as part of National Geographic's Explorer series in the United States.

Central Television will be responsible for international distribution.

The documentaries will have a magazine format comprising new material produced by John Gau for Central, new material produced by National Geographic Society plus some existing Central and National Geographic material.

Scene from Supergran - Tyne Tees television.

World Wide Pictures, one of the UK's major corporate communications companies, has formed a new broadcast production company - **World Wide International Television** (WWIT).

The new company is to be fronted by Ray Marshall, former Joint Managing Director of UK independent production company **Opix Films.**

WWIT will concentrate on three main areas: family entertainment, mainstream TV drama and documentary programmes. There is already a substantial portfolio of projects in development or at commissioning stage.

On the family entertainment front there is six-part children's drama project from Jenny McDade, who scripted the *Supergran* series for **Tyne Tees** as well as the forthcoming *Mr Majeika* for **TVS.** In addition, there is a sci-fi thriller from Ben Steed *(Blake's Seven)* and a children's music series, *The Shoobedoo Music Show.*

TV drama in development includes *Hawkhurst,* a seven hour period thriller and an original screenplay from John Godber, who recently wrote *The Ritz* for the **BBC.**

Documentaries include a 52-minute film, *Food Of The Gods,* for a major network slot and an in-depth profile of a new British orchestra. In addition, the company has a current affairs series in development.

LWT and the independent company **Stagescreen Productions Ltd** will make a major new film of Evelyn Waugh's novel *A Handful Of Dust.* It will be made for both cinema and television release and will be directed by Charles Sturridge and produced by Derek Granger.

The cast that includes Alec Guinness, Judi Dench and Anjelica Huston is headed by James Wilby, Kristin Scott-Thomas and Rupert Graves.

The screenplay is by Tim Sullivan, Derek Granger and Charles Sturridge with shooting in Yorkshire, London and South America.

The film will be distributed by Newline Cinema in North America. Sales for foreign territories will be handled jointly by Stagescreen Productions Ltd and LWT International.

Following negotiations in Australia and the UK the Anglo/Australian company, **Elstree-Kingcroft** has been formed. It already has three productions in development, all of which are slated for production next year. *The Love Beach,* a comedy feature based on the book by Leslie Thomas and is presently being scripted by the author of the book. Also *The Stonehouse Story,* a feature film based on the strange disappearance and subsequent trial of former UK MP, John Stonehouse, and *The Merlin Project* an unusual 13 part children's series.

Atlantis Films Limited are filming a TV-movie entitled *Almost Grown* in Toronto.

The $4.5 million (Cdn.) TV-movie is a pilot for a projected series of one-hour dramatic episodes. Atlantis is producing the film in association with **MCA/Universal.** It will be broadcast on the CBS Network in the United States in the fall of 1988.

Almost Grown is a love story spread out over four decades. It traces the lives of a couple who meet as high school sweethearts in the 1950's and follows their lives together through the 60's, 70's, and 80's.

Promises, promises

Christopher Dunkley, a former *TV World* correspondent, looks back over the last decade.

FOR almost the entire British population and also most Europeans the decade of *TV World's* existence has been ten years of crying "Wolf!"

Over and over again viewers were told that a technological revolution involving cable or satellite was about to introduce vastly greater choice to their viewing. In the year that *TV World* was launched, former British Prime Minister Harold Wilson warned against the danger of an "invasion" of British homes by foreign television companies, beaming down their wares from European satellites.

It did not happen, of course, and so far all the grandiose plans for UK programme makers to beam down *their* wares into millions of European homes have achieved almost as little. Sky is operating but the overwhelming majority of Europeans are still unable to see his programmes. The even grander plan for Britain's ITV companies to cover Europe with a DBS signal have so far achieved precisely nothing.

Will it ever happen? Those made cynical by the failure of the much promised revolution over the last ten years may wonder – but of course it will.

Even though the promised changes during the last ten years have been limited for so many people to the acquisition of a VCR, now present in about 50 percent of UK homes, there have, indeed, been changes and they have been profound. In the half century after 1922 the BBC grew into a highly respected organisation. Yet in the past decade the BBC, like virtually every other public service outfit in the Western industrialised world, has come under heavy attack.

True, the British opened Channel 4 in 1982, and this clearly extended the principles of public service into the commercial sector, being financed as it is from "subscriptions" paid by Britain's highly profitable ITV companies. Yet Channel 4 was the last gasp of the old order: it is impossible to imagine another public service channel opening in the UK.

Moreover the prevailing political philosophy of free market economics, with its passion for deregulation, has meant a reduction not only in influence but in income for public service broadcasters, and a concomitant rise in the power of both old commercial companies and new smaller independents, especially in the UK and Europe.

And what of the programmes amid all this talk of technological change? In some respects they have remained astonishingly unchanged: in 1978 Britain's top rated series was Granada's *Coronation Street* and that series is still attracting Britain's largest single weekly audience today, though the BBC's soap opera *EastEnders*, launched in 1985, manages to top the ratings each week by adding on the figures for a weekend omnibus repeat.

But in this interim we have seen the decline of the detective series and the rise to global domination of the American glitz series such as *Dallas, Dynasty* and *The Colbys*. In Britain, though the single play still commands great, some would say disproportionate, respect from the intelligentsia the past decade has established the serial as the most important form of television drama, not only in terms of popularity but in social significance, too. It could hardly be otherwise when we were given *Pennies From Heaven* in 1978, *Minder* in 1979, *Brideshead Revisited* in 1981, *Jewel In The Crown* in 1984, *Edge Of Darkness* in 1985 and *The Singing Detective* in 1986, not to mention a host of others only slightly less memorable.

Yet these were not the greatest television events of the period. It was, as ever, television's ability to flash distant reality instantaneously to the fireside (all right, radiatorside) which produced the most memorable moments for so many people and, consequently, the biggest audiences: the wedding of Prince Charles and Diana in 1981 which was watched by about 750 million people in 74 countries, and in July 1985, Live Aid, a globe-circling television event with an audience whose true size will never be known.

The technological imperative will, no doubt, bring us increased choice, by the year 2000 if not by 1990, and that increase may well have the effect of reducing the normal size of ratings. But the greatest magic of the TV experience will surely continue to come at those times – like the electrifying Live Aid concert – when the whole world is drawn into the eye of one lens. ■

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Ten years since *Roots*

America has had more influence on the world of television than any other country, and that is not likely to change. Arnold J. Friedman recaps on some of the last decade's milestones.

THE YEAR *TV World* began publishing, nearly half the US population was watching the most successful miniseries in television history. An estimated 130 million Americans saw all or part of *Roots*, on eight consecutive nights. The last episode (1-30-77) earned a 51.1 rating and 71 share of audience – a record that stood tall until the final episode of M*A*S*H six years later (2-28-83), which pulled at 60.3/77.

Also in '77, 45 million Americans watched the highest-rated TV interview in its history: Richard Nixon's appearance on David Frost's programme, for which the ex-president received US$600,000 and 10 percent of the show's profits. That was the year in which the US was the only major industrialised country to fulfill its hopes of above-average economic growth. Ten years later, as *TV World's* anniversary issue went to press, the US is in the midst – make that depth – of the greatest stock market decline since the Crash of 1929.

Before year's end, the historic Crash of '77 will have become one of the most important stories of the decade for the industry. Already Wall Street analysts are anticipating serious belt-tightening among advertisers and broadcasters. The takeover trend begun over the last few years is expected to accelerate, although acquisitions will have to be restructured.

The US merger-mania has been one of the most heavily reported stories of the past ten years, spanning as it does networks, stations, station groups and mixed-media conglomerates. It has also affected the syndication industry in which there is significant consolidation of small distribution companies into major entities. It's a phenomenon the Association of Program Distributors, representing about 80 of these small and medium size companies, recognises as a threat. APD's outspoken president, Marvin Grieve, characterises the Association's members as "a dying breed."

"And if that isn't enough," Grieve told *TV World*, "Our customers are now our competitors." He refers to the increasing production and distribution activity among stations, station groups, station *reps* and major companies that used to be end-users and now compete in syndication. He also feels there is too much barter.

Barter, and compensation to stations, have been important issues, widely reported during the decade since *TV World's* premiere issue. So has satellite transmission. And the erosion of cable and home video.

Syndicators almost had a lot more company among the competition. They still might. In February, 1983 we reported on the possible repeal of the then 12 year-old Financial Interest and Syndication rules, which came to be known as Fyn-Syn. They effectively shut the three networks out of the syndication business by restricting their financial interest in programmes and ability to distribute them off-network. In order to create "a fresher, more diversified production-distribution process" the Reagan administration's Federal Communications Commission was aggressively deregulating almost everything. Although anti-trust suits brought by the Department of Justice against the networks, alleging restraint of trade, resulted in the Fin-Syn consent decrees, there was alarm that the regulations would be reversed and distributors would wake up and find themselves out of business. So the syndication industry mounted a noisy, powerful and expensive campaign to prevent it and, just when most pundits dispaired of David beating Goliath, they triumphed. The story was, with its international implications, one of the big ones of the last decade. However, repeal is still possible and in fact there is a 1990 "sunset" on the regulations. We expect to report on "Fyn-Syn, The Sequel".

The dramatic growth of independent stations and increase in first-run syndicated properties also featured in the news during the decade. In 1977, when *TV World's* first issue went to press, 84 percent of all US stations were affiliated with one of the three commercial networks. Ten years later there are 284 indies – a 223 percent increase over the 88 on-air in 1977 and an embryo fourth network. ■

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Progress of Polish TV

Bogdan Slowiskowski looks back at the thirty five years of small screen entertainment in Poland.

THE TENTH anniversary of *TV World* coincides with the birthday of Polish television, which first came into being 35 years ago on October 25, 1952.

The first music and ballet show, lasting all of half an hour, was broadcast from the Warsaw studio. This programme was received by 24 Soviet-made Leningrad TV sets. These were strategically placed in clubs and meeting halls and were seen by throngs of young people and labourers. A year later the weekly presentation was extended to two hours. The first feature film was shown – a Soviet sensation drama called *Death Rays*.

At that time I was still a child. The kindergarten which I attended in 1953 had no television set. To me the most memorable event of those days was the death of Stalin, the Soviet leader. A few years hence I could already feel the TV fever which caught the whole country. All through Poland civic committees sprang up, collecting money for TV transmitters. The Warsaw television centre came into being in 1956 and by January 1957 mandatory registration of TV sets was introduced. A total of 5059 were registered in the first wave. Domestic production of locally designed TV models got underway.

Those were the pioneering days. Today I can feel the same excitement with television which we had in Poland 35 years ago. Thanks to new – for Poland that is – electronic techniques, 1987 should prove a breakthrough year for Polish television.

This year, the State Radio Inspectorate issued the first licences to receive satellite TV. The first permits went to the Polish Radio and Television Committee; among the 18 institutions in line to receive licences was the Polcolor Picture tube and TV set factory. For the time being 1500 private individuals have received licences. The Radio Inspectorate permit concerns the installation and use of satellite reception equipment – and also its purchase. Even so there are still only 300 people in Poland with installed satellite dishes: the remaining 1200 permit-holders are still trying to buy the necessary equipment. Several million zlotys have to be splashed out to buy the dish, converter and television C receiver. In the dollar shops such equipment costs several thousand dollars. The black market rate for a dollar in Poland is a Z1000 with average monthly pay amounting to some Z30,000.

Production problem

Still, the problems faced by the handful of the lucky ones are nothing compared with the troubles faced by those Poles who wish to become the proud possessors of a simple TV set, even a black-and-white one.

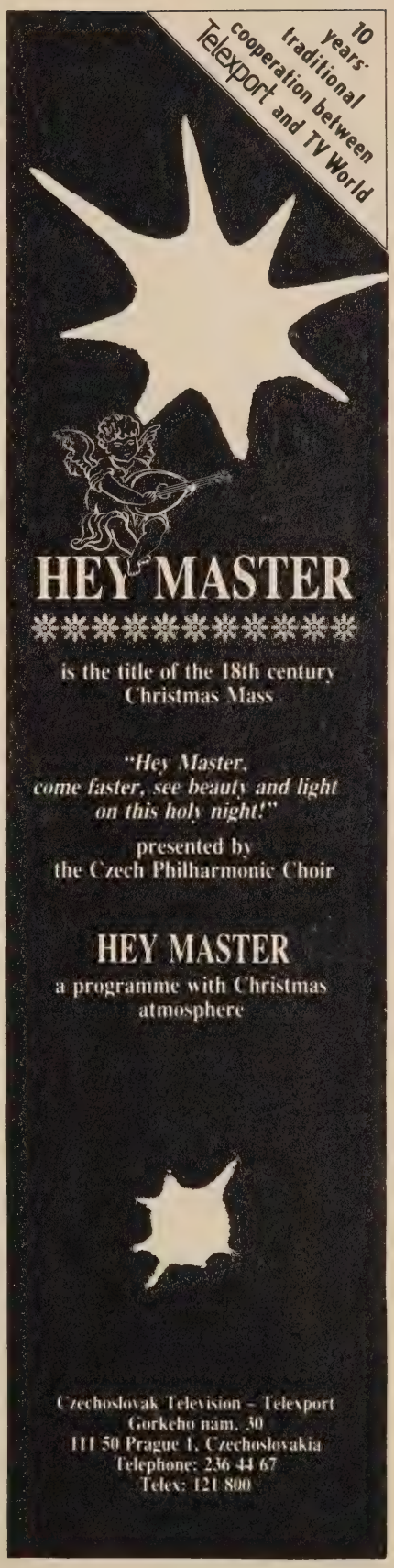
According to figures of Poland's central statistical office for the first six months of 1987, Polish industry turned out 328,100 TV sets, 3.3 percent fewer than in the first half of 1986. There are persistent reports that the production capacity of the three facilities in Warsaw, Piaseczno and Gdansk is shrinking systematically. Poland had a record high output of TV sets in 1978, when 972,000 were turned out, including 61,000 colour sets.

Every year since production started to drop one of my weekly columns in the national paper, *Xycie Warszawy* was entitled "colour without colour". Colour programming started in Poland in 1971, yet the shortage of colour receivers, their high cost (average price: Z200,000) mean that fewer than 20 percent of Polish viewers get to see their TV in colour. Still, the number of registered TV viewers is growing steadily. The millionth was registered in 1963, since then another million continued to be added every other year, until currently Poland has 9 million registered TV owners, meaning that practically every family has contact with television.

Video penetration is also growing steadily. In 1981 Poland had 10,000 VCRs; currently the Polish press reckons on 500,000.

In this area Polish hopes were really boosted by government decisions taken last December to start – in 1987 – the production of the first Polish VHS recorders and cassettes. VCR type machines used to be produced in Poland in the years 1973-1978. (Total output: 20,000). Currently the Warsaw-based Kasprzak plant after

continued on p46 ►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Over the next ten years...

As *TV World* celebrates ten years of existence we asked industry personnel for their predictions – or hopes – over the next decade.

Joel Nuffer
President
Eureka Productions
...In France, barter will be the most important development. Cable will develop more slowly than satellite, and must be the basis for any sort of syndication; until there is local TV, syndication isn't a going concern, as the country is too small. But the changing relationship between advertising and the networks will become the deciding factor. Politics have played too large a part in French television and if the next presidential elections have an effect on TV, then we are sunk. It's the worst thing that could happen.

Isme Bennie
President
Isme Bennie International
...The Canadian industry will be absorbed by the US because of the impending free trade agreement. Overall, the industry will become homogeneous as satellite and other technical innovations break down barriers.

Don Gale
Chief Film Buyer
ITV network
...The public is going to have a much greater choice. Terrestrial broadcasters are the backbone of what we have established and will probably survive in a slimmed-down version. New sorts of media will spring up, which will succeed or die according to public acceptance. By the end of the decade, there will be two or three methods of delivering programmes.

Christian Lehmann
Executive Director
Igel Film
...I hope that all licences in Europe are made clearer, at the moment there is often confusion over rights.

Don Wear
VP and General Manager
CBS Broadcast International
...We'll see a great deal more international production on US networks. There will be a far more integrated distribution of programmes – not quite a global network, but more co-ordinated distribution. And the European media will go through a contraction or sorting-out phase; after a period of tremendous growth, there will be a period of maturity.

Robert Wussler
Executive Vice President
Turner Broadcast Systems
...Privatisation will be the word – even the BBC will be heading that way sooner than we think...

Francoise Husson
Director
Satellite Operations CNN Europe
...there will be more and more live coverage because of the advancing satellite technology...

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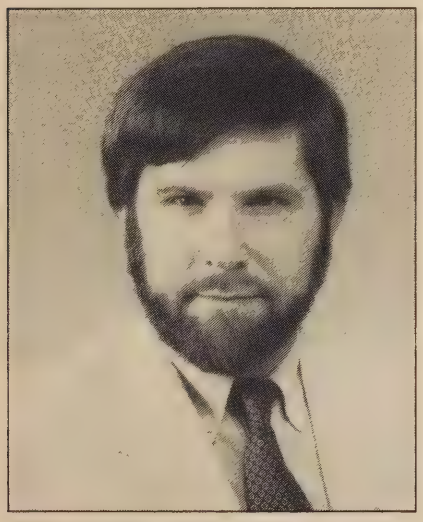
William Shields
President and COO
New World Television
...More than half the revenue on average for all filmed entertainment will come from international, not only because of the development of television in established areas, but also because of the emergence of new markets – countries where pay-TV, satellite and home video will develop very rapidly.



Larry Sugar
Executive VP, worldwide
Weintraub Entertainment
...I hope a new medium that we haven't yet thought of comes into being, to which we can all supply software. After all, no-one thought about video ten years ago.

Joel Cohen
President/Head of Acquisition and Production
Joel Cohen Productions and Distribution Inc
...Two factors will increase the amount of European and worldwide programming into the US. Firstly, European producers are a lot wiser to what Americans enjoy in their TV entertainment and secondly more accountants and business people are running the networks and they know that, with a few exceptions, buying is cheaper than producing...

Berit Rinnan
Head of Programme Acquisition TV Movies, Series and Serials
Norwegian Broadcasting Corporation
...We will have the real competition that we thought would arrive earlier – a second national network. NRK will have to react and adjust to that.

Tim Buxton
Chief Executive
ITEL
...I forecast 25 channels in the UK. I also think that ITEL will become almost an investment broker rather than a distributor. I hope that separate identities will be maintained btween the countries with so many co-productions...

Gary Worth
President and Chief Executive Officer
Western World
...The market is expanding geometrically and companies will recycle and re-use even more old product. In the US, even DBS is a possibility in the next five years. Also the pan-European services that are struggling should have some form of centralised advertising structure.

James Arnold Baker
Chief Executive
BBC Enterprises
...There will be four major British independent production companies operating. These will be big international programme providers with a listing on the stock exchange.

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Chequered reactions from Bratislava

RECORD programming and personnel participation from 41 countries characterised the ninth International Festival of TV programmes for Children and Youth Prix Danube '87 held in Bratislava, Czechoslovakia in September.

Thirty-five TV companies presented 100 programmes in four categories. The strongest area was probably drama where the Prix Danube was won by the UK's Channel 4 with *Mr Skeeter,* an adventure story of two fugitives from an orphanage making friends with an old tramp.

Penelope Spence, Australia commented: "I personally liked the Scottish programme from ITV, *Brainwaves* which deals with problems of children's epilepsy and the Norwegian drama, *The Encounter in Tanger.* I like to consider interesting music programmes, but didn't see any here."

The Music and Entertainment category was probably the most varied and the winner in this category was SVT1, Sweden, with *The Olsson Brothers* for its concept of the environment and original view of creation. Its humour is also worth a mention, this was not too evident in many of the programmes.

Anna Home, Head of Children's Department, BBC, was disappointed with the animation. "I think there are many top programmes we haven't seen here." Because of the poorer quality of the animation this year than in previous years, the 80 minutes fairytale of *The Princess and the River* from Iraqui TV was the easy winner of the main prize.

Documentaries that won the attendees attention included *Lange Jap* from NOS, Holland, and BRT in Belgium received the Critic's Prize with *Young People of the Eighties.* The Prix Danube was given to NRK, Norway for *Two Houses Shoulder by Shoulder,* a sensitive portrait showing the family life of three generations. Honourable Mention and Special Prize of the Czechoslovak Union of Youth went to Gostelradio, USSR for *12th Floor* which presented open and critical discussions between young people and work representatives.

An ever growing number of competitive programmes meant that screenings were long – from 0900 to 2100 or even 2200 – and this was after the entrance time was cut down from 120 minutes to 90 minutes per company. Naonori Kawamura, NHK Ent., Japan, suggests "It's a problem everywhere, you cannot prolong the duration of a festival or decrease programming entrance. One solution may be to devote one year to one or two categories and the following year move onto the other categories as children's programming includes all the genres of TV production."

Main mission

People attending the festival were asked by *TV World* what they thought of it from a business point of view. Gisela Wilms, Degeto/ARD, West Germany said "I think it's good for business, but I feel the main mission of the festival are the discussions and exchange of experiences you have with the programme creators..." According to Annikki Viitala, YLE Finland "it's better to visit a programme market, you can see programmes of your own choosing, but the festival is very interesting and well organised." Penelope Spence from Australia noted a problem: "Our TV station, National Nine Network, is the commercial one and it's not easy to buy European product although some years go I saw *Three Beetles* and managed to buy it. Naonori Kawamura from Japan had similar feelings. "I think it's a good opportunity for buyers. It's hard to say now if I would choose something because Japan has strong traditions and national feelings. Some programmes appreciated in Europe and America wouldn't be accepted by the Japanese viewers at all." The BBC's Anna Home was a member of the International Jury and when asked if she would like to do the same next time round said "the festival is very interesting, and I'd like to come again but it is quite a long time to spend away from the business matters at home."

The overall feeling this year was that interesting programmes can be viewed, useful contacts made and everyone looks forward to the jubilee Prix Danube which will take place in Bratislava in two years time. ■

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Getting ready for the Games

One of the major changes in ABC's Winter Olympic coverage is that nearly all of it will be live. *TV World* looks at the preparations currently taking place in Canada.

ON FEBRUARY 13, 1988, an athlete will carry the Olympic flame into McMahon Stadium in Calgary, Alberta, Canada, and ignite the Olympic torch, heralding the commencement of the XVth Winter Olympic Games. Over the following two weeks, the world's top winter sport athletes will compete in front of roaring crowds and a television audience of millions of people. Bringing the action home to America with 98½ hours of television coverage will be ABC-TV.

ABC has televised every Winter Olympics since the 1968 Games in Grenoble, France, so it is no surprise that it will be in Calgary. What may be a surprise, however, is that this time around, over 80 percent of ABC's coverage will be live.

"The key we are hanging our hat on is that we have a live schedule," commented Olympic coordinating producer Jeff Mason. "Television viewers today want to experience the thrill of victory and agony of defeat as it happens, and in these Games, they will be able to do so. The XVth Winter Games Organising Committee has sought to make the most attractive events available to American and Canadian audiences live and in prime time, and we plan to take full advantage of that situation."

To cover the Games, ABC is assembling an Olympic operations facility in the Round-Up Centre, a 150,000 ft² building located adjacent to the International Broadcast Center in Calgary's famous Stampede Park. According to David A. Elliot, Director of Engineering, 1988 Winter Olympics, converting the Round-Up Centre into a world-class production facility is a process not unlike the construction of a network sub-station in a large metropolis. Walls must be erected, equipment acquired, and edit bays configured and assembled. And then, of course all the transmission facilities – including fibre optic, satellite, and microwave – must be established.

Elliot pointed out, however, that ABC does not possess the equipment resources to stock a facility of this size. Instead, as it has done for previous Olympic Games, the network will contract for production and post-production equipment and services from a host of vendors, including Ampex Canada, Inc., Grass Valley Group, McCurdy Radio Industries Ltd. Tektronix, and Ikegami.

"ABC's first source of equipment is from in-house, including our owned stations," Elliot explained. "When in-house resources have been exhausted, we will either lease or purchase equipment. Ideally, individual pieces of equipment are purchased for special events only when management determined that it can be used again somewhere within the Capital Cities/ABC system. However, some equipment – such as mounting trays for distribution amplifiers – must be purchased even when there is not a specific end use, because of the long time we need to hold them for installation and operation.

"Once we've exhausted those possibilities, the remaining option is to lease. That's our arrangement with Ampex. We are leasing tape machines and support equipment from the company. More importantly, they will assemble and maintain our editing facilities as a turnkey operation."

In Calgary, the Turnkey Systems Division of Ampex Canada is assembling and maintaining nine edit suites for ABC, including seven identical one-inch edit bays, a "mini-control" room, and a play-to-air suite. Ampex will equip those facilities with 40 of its VPR-3 one-inch videotape recorders, featuring new Turbo-Plus software and outfitted with Zeus advanced video processors. Other major components in the bays include Grass Valleys' 41 editor, 1680-10X switcher, and Kaleidoscope digital effects

continued on p20 ►

WALLONIE BRUXELLES IMAGES

In the heat of Europe, pictures of the French-speaking community of Belgium.

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Preparing for the Games

► continued from p19

system, a Graham-patten 608 audio mixer, Ikegami colour monitors, and Tektronix T&M equipment.

The seven identical edit bays Ampex is assembling in ABC's Olympic production centre are modeled after facilities the network designed and built for the 1984 Winter Games in Sarajevo, Yugoslavia. They will be used for editing the various show packages that make up each telecast. Everything from athlete profiles to 10-minute summaries of events will be cut in the rooms. The two other suites Ampex is building for the network are similar to the seven edit bays, but perform important additional functions. The "mini-control" room contains three VPR-3's - the same number as the seven bays - but can also handle additional camera and VTR feeds. This room switches and packages small segments to feed the main control room, where Mason and the rest of the production staff actually put the show on the air. It also includes expanded communication capability. The play-to-air suite is an eight-machine room which can be subdivided to function as a stand-alone edit bay and designated playback area. When ABC hits the air, all eight VTRs will be used expressly for playback.

Once ABC sports production approved the basic designs of the facility, the plans were handed over to Ampex. ABC provided the Grass Valley and Graham-Patten equipment through separate contracts, with the interconnection of components designed by a team of ABC and Ampex engineers.

When dealing with the amount of live coverage ABC has planned for the Games, versatility and flexibility become indispensable. Mason commented: "Flexibility is the key for any Olympics. When you go on live, you never know what can happen, so you need to respond to the contingency of the moment." Elliot added: "If we are covering figure skating and suddenly the emerging story of the moment is ice hockey, we must make that switch quickly. That means our post-production rooms must double as both live on-air record and playback facilities."

According to Mason, flexibility in the editing room is also a necessity because weather plays such an important role at winter sporting events. In Calgary, if an event is postponed due to weather, ABC has to be ready to fill in the allotted time slot. They can do this in a variety of ways: by going to live coverage of a different event, showing a taped summary of an event recorded earlier in the day, or by pulling material from the network's inventory of recorded features and athlete profiles. Mason noted that ABC maintains a huge library of these recorded features - television audiences know many of them as *Up Close and Personal* - but much of the material never makes it to air, becuase it is strictly back-up material.

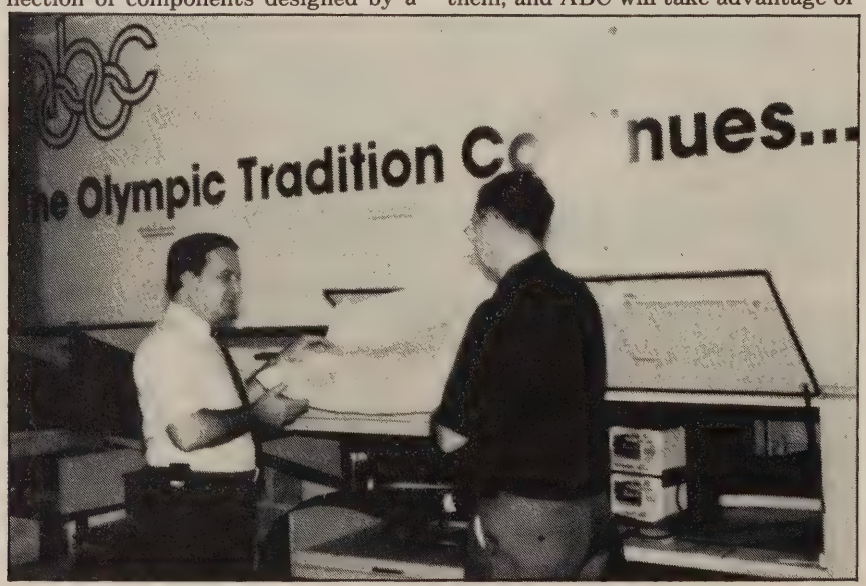
While on the air, ABC's broadcast facility will be a beehive of activity. The host broadcaster, CTV, provides 15 international feeds to any broadcast organisation that wants to record them, and ABC will take advantage of those feeds. But these international feeds are without commentary - the only audio is background sound picked up at the venues - and feature equal coverage of all competing athletes. ABC will supplement this coverage by sending back its own pictures from nine unilateral venues. The network's feeds represent the images and events American audiences are most likely to see on any given telecast: ice hockey, figure skating, ski jumping, Nordic and Alpine skiing, and speed skating.

In addition to those 24 primary feeds, ABC will have other signals entering the facility. For instance, a camera will be positioned atop Scotsman's Hill outside the city to capture panoramic views of Calgary and establishing shots of various venues. Six ENG camera units roaming the streets of Calgary and a helicopter ENG unit will also send back images of city life and scenic pictures of surrounding regions.

"When you begin to lay out such a large-scale operation, there is a real process you go through," Eliot reflected. "Hours must be spend defining, planning, and preparing for any production situation that might arise. In fact, we spent a year in planning before ever placing an order with a vendor. But this is a process you have to go through to make sense of the whole operation."

Even with the extensive planning and preparation, Mason added there is no way to plan for the intangibles that invariably affect the Games: "The only thing you can do is call upon your experience as a broadcaster, which is something you tailor to each Olympics. We have all been involved in previous Games, so we think we know what to expect. For instance, we know that wind will be a factor on the ski jumping hill, so there may be some wind-related scheduling problems. We do our best to plan ahead for that. But when it really comes down to it, you have to go with your instincts. You've got to go with what you think is right and hope the years of service in the business will prepare you."

A 15-vehicle production convoy is scheduled to begin unloading the majority of ABC's Olympic facilities on December 1, 1987. The next couple of months will see ABC and Ampex engineers assembling, testing, and retesting the facilities in preparation for the lighting of the Olympic torch in mid-February. Because when the Winter Olympic Games begin, ABC will be there - and a huge global audience will be there too. ■



Once the basic designs were approved, the plans were handed over to Ampex.

Access assured for indie producers?

Many broadcast experts believe independent programme-makers will alter UK TV significantly over the next ten years. Cheryl Markosky looks at the history – and future – of the independents.

"WE ARE building up the credibility that TV in future will come from quite a few sources."

Quite an innocuous statement, you might think. But little did the television industry know that independent producer David Graham's comments in 1986 would drastically change the face of broadcasting in the UK. For Graham, part of a lobbying group called The 25% Campaign, spearheaded the independents' astonishingly rapid rise within the television structure.

The independent sector came into its own in 1983 when a new commercial channel, Channel 4, was born. Freelance directors and producers had obviously contributed to the BBC and ITV networks prior to that date, but only with Channel 4's arrival was a substantial stable of independent companies able to develop.

Channel 4 commissions the bulk of its output from independent producers – around 1,000 hours is the present estimate. The growth in this area over the last five years has produced a large viable industry, both commercially and creatively. In spend terms, Channel 4 has virtually doubled its commitment to the independent sector with approximately £45 million (US$70 million) going to independent productions. The independents bring in roughly £20 million (US$32 million) to the channel through further co-production deals.

The independents made a real impact on the structure of the television industry in 1986, when the Independent Programme Producers Association (IPPA) submitted evidence to the Peacock Committee, which was reporting back to the government on the future of the BBC and British broadcasting.

IPPA was recalled to give more evidence to Peacock, and it was obvious someone was listening to the independent sectors' views and suggestions. In July, the Peacock report recommended that over the next ten years the BBC and ITV should increase the amount of independent programmes shown to 40 percent of their overall output. The Home Secretary, who is in charge of Broadcasting, decided that a 25 percent quota was feasible over a five year period.

The government has been eager for the BBC and the ITV companies to voluntarily come to some appropriate agreement with the independents, and has inferred that if they don't the government is likely to impose regulations on the industry.

Negotiations then began in earnest between the independents and the major UK broadcasters. The basis for discussion has been the model of Channel 4. The BBC has committed itself to taking at least 150 hours of independent production by 1988. This includes co-productions, part-financing and direct acquisitions. Unfortunately, only £1.5 million has been earmarked over the next two years for independent material. IPPA is encouraged by the BBC's attitude, but disappointed few funds are available and few projects are funded at significant levels.

Other problems exist. What is the definition of an independent? Is it likely the bigger independents, based mainly in London, will carve up the bulk of what is on offer? Will 'bogus' independents start springing up in the ITV regions intent on grabbing their share? No problems seem insurmountable, and with the independent sector riding on a high, everything seems to be turning in its favour. Even the recent Conservative Party election manifesto, prepared prior to the General Election, stated 25 percent of airtime should be given to the independents as soon as possible.

Negotiations continue and submissions to the government for its White Paper on broadcasting, due for publication in January 1988, are certain to refer to the independent sector with equal vigour and commitment.

Whether the entire process is down to a Conservative ideal of more free private enterprise and a quashing of the broadcasting trade unions is unknown. But what is emerging is a strong, capable independent structure that is making inroads into a traditional duopolistic set-up.

The BBC and ITV have little choice but to implement the government's wishes. And as more critically acclaimed material comes from this growing independent strata, surely the 1990's will see new and interesting productions on UK screens.

Business practices are also changing dramatically. The independents have requently demonstrated quality programming can be made at a reasonable cost – with few overheads. Large bureaucratic organisations are suffering from an influx of good 'indie' business sense. Why employ large numbers of people and invest in mammoth banks of equipment, when services and resources can be hired or used on a more semi-permanent basis? This practical approach to programme-making comes from the ever-resourceful independent sector, and with good reason, is likely to spread throughout British broadcasting. ■

History of British independents

November, 1983 – Channel 4 goes on the air, with the bulk of its material from independent producers.

July, 1986 – Peacock Report recommends 40 percent of programmes on BBC and ITV come from the independents over next ten years.

November, 1986 – Home Secretary Douglas Hurd recommends 25 percent of programming should come from independents within four years.

December, 1986 – Discussions between the BBC, ITV and the independents get underway.

May, 1987 – Conservative manifesto urges 25 percent for independents immediately.

January, 1988 – Publication of government White Paper that is likely to recommend yet more for the independent sector.

Six of the best...

Leading industry sources say the 1990s will be the decade for UK independent producers. Cheryl Markosky asked those in the know to predict who the six leading UK independents will be.

Blackrod Limited

Blackrod produces a wide range of programming, from a live business programme for Channel 4, to programmes for the corporate sector and audio visual materials. Originally a subsidiary of Television South, but recently separated from TVS in order to qualify as a total independent and be in the running for the new quotas.

Comments:
"A good chance to progress, now that the company has been sold off by TVS. Needs to become more professional in handling staff and freelancers."

"Could very well make it into the next decade, but could lose some of the BBC image. Methods have changed slightly since Blackrod's early days and producers need to be that bit sharper."

"It's promising the company has its fingers in many pies. Diversification in several sectors is one of its main assets."

"A good, rising medium-sized company"

Antelope Films Ltd

Makes upmarket documentaries, drama and music and arts specials principally by ex-BBC producers. Responsible for successes like Channel 4's *The Heart of the Dragon.*

Comments:
"It's more than likely Antelope will make it into the big league. Strong input from Peter Montagnon in particular. Could diversify a bit more, perhaps."

"I'd like to examine the future business plans in more detail, but in principle, a good, rising medium-sized company."

"High quality work. No reason why Antelope shouldn't one day he leading the pack."

'No Surrunder': "a critical, but not a financial success."

Video Arts Television Ltd

A good all-rounder: educational, drama, home video, cinema. Good knowledge of distribution. Has had a bit of a rough patch, but is coming through now.

Comments:
"Yes, Video Arts will probably pull through into the Top Ten. A few problems with productions like *No Surrender* – a critical, but not a financial success."

"Needs to make money in a few more sectors, I would say. A good approach generally and with a bit of luck, this company should be strong in the next decade."

"Lovely productions and sensible day-to-day running. No reason why Video Arts shouldn't succeed."

InCA (Independent Communication Associates

Six well-respected producers have formed a unique company that allows its partners to work on individual projects, as well as working on company productions. An umbrella system operates, (see *TV World* May 1987) where other independents can hire facilities and expertise from InCA.

Comments:
"An interesting business model and one that embraces the new broadcasting structure of the 1990s. An independent in the true sense of the word, rather than just occasional freelancers working out of the same offices."

"Very promising, with a good combination of personnel, expertise and good business acumen. One to definitely watch."

"Should survive the next round of broadcasting politics. International contacts are strong and the company allows individuals a welcome amount of freedom – like taking time off to write scripts, while being paid a salary by the other partners."

"Intellectual series"

Brook Productions (1986) Ltd

A company set up, when Channel 4 launched, by four leading programme-makers: Udi Eichler, Anne Lapping, David Elstein and Philip Whitehead. Elstein has since left for Thames TV. Mainstay is Channel 4's current affairs series *A Week in Politics.*

Comments:
"Has as its bedrock *A Week in Politics.* However, this would be a problem if the series was ever cancelled. Would there be enough work from elsewhere to maintain overheads?"

"A nice selection of heavy, intellectual series (Udi's, generally) and slightly more populist programming. Connections with ITV and the BBC very helpful."

"The company has a good business plan and is a good example of a successful mid-sized set-up. Tightly run, but doesn't scrimp on essentials. Should be able to make the transition from smallish indie to a leading one over the next few years."

Diverse Production Ltd

Another child of Channel 4, with the ever-controversial *Diverse Reports* and other documentaries. An unorthodox approach perhaps, but has survived so far and looks likely to continue.

Comments:

"A good structure and the company was brave enough to tackle well-worn subjects in a new vein. Also, experimented with computers and other new technology in-house while others just thought about it."

"David Graham's set-up has its plus points, but the company needs to branch out into some successful sidelines to grow any further."

"A strong contender for the Big League. Could lose some middle management already though, and shouldn't rely too heavily on projects like College of the Air."

"Several companies not known at the present time will be in Top Ten in the 1990's"

These are the favoured six, but many other independents were mentioned and are likely to be in the Top Twenty, including Artifax, Mersey Television, Paul Jackson Productions, Workhouse Communications and The Callender Company.

Several experts also remarked that it is probable several companies not known at the present time will be in the Top Ten in the 1990s.

IPPA's Paul Styles is interested in the indies that become bigger, but are not always vertically integrated. He says one needs to look at the smaller independents as well as the middle-sized ones, as "small independents will often be successful, because they have few overheads." He adds it is sheer fantasy to assume there will be a dozen leading independents, with the rest following behind.

The structure of the broadcast world is sure to alter radically during the next ten years and the independents will be at the helm. If the above six succeed as suggested, full plaudits to the media observers interviewed. The real interest lies, however, in the effect these – and other independent – will have on the industry as a whole. ■

The independent man

Any organisation is only as good as its figurehead. *TV World* talks to the astute and hardworking man who put the British independent programme makers on the map.

"WE'LL PICK up the tab for being part of change, but we're not all of the change. We are catalytic in the process."

Paul Styles is one of the key figures responsible for one of the most exciting developments in UK broadcasting today. He is director of the Independent Programme Producers Association (IPPA), the trade association spearheading the campaign for independent access to television screens.

Styles is definitely charismatic. He is also quick-thinking and analytical about managerial structures within companies – a formidable combination, when round a negotiating table.

He read economics at a polytechnic in the sixties and found he was interested in the workers' co-operative movement. In the early '70s, Styles helped set up the country's second biggest distributor of wholefoods. He then went on to develop managerial systems for social services, like Age Concern.

Styles went into managerial consultancy, organising training systems for voluntary organisations. He then joined Leeds City Council as an economic advisor and became involved with film and television, as Leeds was beginning to develop as a media centre.

Styles ran Jobfit, a training scheme that trains 50 technicians sponsored by the Independent Television Companies Association. He was then headhunted by IPPA and arrived in his present job at a crucial time.

"By any stretch of the imagination," says Styles, "I didn't think everything would develop so quickly. It has been a congruence of opportunities."

Without doubt, the independents have come of age. Styles arrived at IPPA at the same time the dynamic Sophie Balhetchet was elected as Chairperson. Their managerial relationship is good, and over the last year they have covered a lot of ground. The political climate has been right for entrepreneurs and the "smaller" businessman, thus encouraging Styles to push on.

He is particularly keen on encouraging the London Screenings. "After five years of struggle, TVS bought the London Market and closed it down. This crystallised the different approaches we have and showed how much individuals needed a platform like the Screenings."

Styles described TVS's action as a "cynical abuse of power," and he has worked incredibly hard over the last nine months to guarantee this year's Screenings' success.

He says, "I want to establish London as a major base and prove in the heartland of ITV, we are indeed serious."

Styles adds that the independents can deliver the goods and the total overturn of the independent sector is not peanuts. It now stands at £880 million (US$1.45 billion).

"Independent access is not a flash in the pan. We have contacted the main decision-makers for the London Screenings, rather than the hangers-on. Already 174 buyers are coming, and we anticipate at least 300."

Styles has also put together The Independent Showcase, a group that includes all of Channel 4's distributors and a sub-group from IPPA.

"We decided to keep together as a group," explains Styles, "to expand the individual potential we each have."

He is also releasing a useful first international directory of independent producers. "I get calls from all over the world asking for information on independents. We hope to update this every six months. Everything we do leads to another concept."

Styles sees the next five years in the industry as exciting as the last. "The relationship the independents have with Channel 4 could be called a marriage made in heaven, whereas the union with ITV and the BBC is more like a shotgun wedding. There is an incredible clash with managerial cultures, and we are viewed as yahoos tearing the house down. But I think even the BBC and ITV are aware we can be the salvation of British broadcasting." ■

On screen

With the brand new London Screenings underway from November 2 to 9 Cheryl Markosky discovers what will be on offer for buyers.

FOLLOWING the much-regretted – at least by smaller distributors – demise of the London Market, the curtain goes up this month on the UK's own version of the May screenings in Los Angeles. All the ITV companies – even TVS, who own the recently-held MIPCOM market – will be supporting the event, together with strong representation by the active UK independent sector.

What will actually be available for buyers to buy? Will the key ingredient – high quality programming – be present at the Screenings?

International Television Enterprises Ltd. (ITEL), representing Yorkshire and Anglia Television among others, is enthusiastic about the Screenings. Anglia will be on show with other companies on Thursday, with Yorkshire having a special day all its own on Friday.

Yorkshire Television will be highlighting the drama series, *The Beiderbecke Tapes* and the new situation comedy series with Rik Mayall, *The New Statesman.* A TV black comedy movie, *Come Back,* will be shown for the first time.

Jimmy's, described as a series of 30 documentary soaps about Europe's biggest teaching hospital – St James University Hospital in Leeds – is also a new product.

In the educational area, Yorkshire has produced *Fun and Games,* a six part series that is similar to a game show with instructional overtones.

An adaptation of Christopher Fry's play, *The Lady's Not For Burning,* starring young rising actor Kenneth Branagh, is also on offer. *The Contract,* a cold war drama adapted from the Gerald Seymour thriller, will be added to Yorkshire's bulging catalogue.

Yorkshire will also be announcing a new 80 minute TV movie.

Anglia Television has a strong line-up, with selections like *Cause Célèbre,* the Terrence Rattagan drama starring Helen Mirren. A one-hour ice spectacular, with skater Robin Cousins, is a new departure for the East Anglian company.

A new documentary series, *The Survival Factor,* from the Survival Anglia stable is likely to do well. This first series consists of six 30 minute programmes. A *Survival Special* will also be shown.

Anglia is also showing *The Running Programme,* six 30 minute programmes, and *Go Fishing,* again six 30 minuters.

The new *Tales of the Unexpected* dramas, including stars like Charles Dance and Michael Brandon, are likely to end up on buyers' lists.

Granada Television's main highlight will be on Monday 9 November when buyers are whisked up to Manchester on a specially commissioned train for a day out in Granada's studios. The company believes it will be useful for buyers to see Granada's nerve centre and talk to producers.

As well as walking down Baker and Coronation Street, buyers have other treats in store. They will be able to see two drama series in production: *Game, Set and Match* and *Small World.*

Other Granada programmes at the Screenings will be a new *Sherlock Holmes, The Sign Of Four* and several new episodes of *Bulman.* New comedy series, *Watching* and *The Brothers McGregor,* are also highly recommended for viewing.

A 90 minute feature by Neil Dunn, *Every Breath You Take,* stars Connie Booth and is about a recently divorced mother who has to cope with a diabetic son. *Pravda: Mr Gorbachev's New Truth* is a documentary about the famous newspaper and was filmed in the USSR. It follows on from *Ten Days That Shook the World,* another Granada documentary.

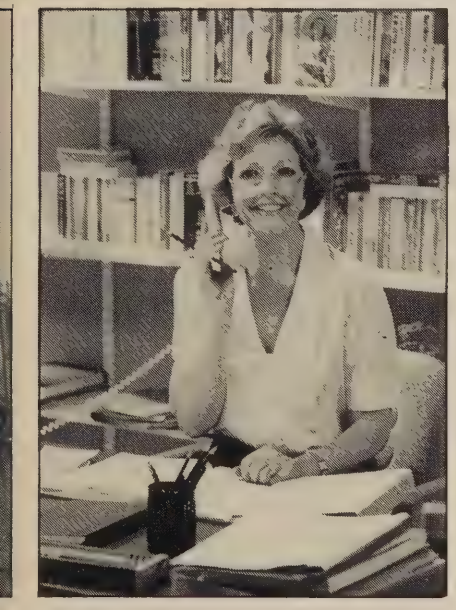
On show for children will be *Stop That Laughing at the Back* and *The Ultimate Machine.*

A special about the world-famous actor Sir Laurence Olivier, *What Will Survive of Us is Love;* the variety series *Kate and Ted's Show* and Ray Gosling's *Socially Unacceptable* will also be available from Granada.

Central Television will be concentrating on its new drama serial, *The Bretts.* Based in the 1920s, the series is about a theatrical family's fortunes.

(Clockwise from top left): Central TV's 'The Bretts'; H Yorkshire TV's 'The New Statesman.'

Central has done much this year to retain its reputation as one of the most highly regarded documentary-makers in the world with a lengthy list of new programmes. It includes: *Pleased As Punch, Art of Darkness, Banking on Disaster, Blind Faith, Bombin', Borderland, The Cutting Edge, Destructive Engagement, Japan, Labour of Love, Lightning out of Lebanon, Living After the Famine, Living on the Edge, The Price of Pro-*



The Little Match Girl'; LWT's 'The Dame Edna Experience'; Thames TV's 'Executive Stress' and

gress, Profits from Poison, Reasonable Force and *United in Fury.*

Central's new dramas are *Closing Ranks, Conspiracy: The Trial of the Chicago Eight, The Index Has Gone Fishing* and *Tales from the Hollywood Hills.*

Its award-winning children's department has three new offerings — *The Halt, Peter* and *Professor Lobster.*

Central is also showing *Graceland,* the African concert with Paul Simon and an Elvis Presley special, *Love Me Tender.*

Thames Television is hosting two special Thames' days on Saturday 14 and Sunday 15, following the Screenings and will be out in force during the week itself.

Thames's main highlights are new dramas, including Paul Theroux's *The London Embassy* and *Nancy Wake,* a four-part series based on the true story of an Australian woman who aided the French Resistance during the Second World War. Another one-off is *Catherine,* which is about a young girl suffering from anorexia nervosa.

Buster Keaton — A Hard Act to Follow, a three part documentary comes from producers Gill and Brownlow. A new silent Eric Sykes' half hour, *The Late Mr. H,* is a welcome addition to Thames's Sykes' specials. A second series of sit-com *Executive Stress* and a selection of current affairs material will be shown.

In the music and arts category, Thames has Jessye Norman's *Christmas Symphony.*

HTV, specialists in children's drama, will be offering *The Honey Siege* in seven half-hours and three new 30 minute dramaramas — *Tam, Flashback* and *A Spirited Performance.* Emmy-nominated *The Little Match Girl,* starring Twiggy and Roger Daltrey, will be shown, along with a 90 minute comedy drama, *Clem.*

There will be a new light entertainment special, *Ladies' Knight,* and documentaries include *Stacking in the Sky* and *Bewitched by a Dolphin.*

London Weekend Television has a strong drama line-up with *Bust,* a six part series starring Paul Nicholas; the one-off drama, *The Money Men; London's Burning,* A Jack Rosenthal drama about the fire brigade; Evelyn Waugh's *Scoop;* and the new drama series *The Charmer,* starring Nigel Havers.

A new Hale and Pace sit-com, *The Management* and *The New Dame Edna Experience* come from the light entertainment department. New documentaries are *Christmas Past, Clive James at the Playboy Mansion* and *Clive James and the Heroes in San Francisco.*

Some of TVS' most innovative programmes are contained in the company's children's catalogue *Panic Station,* set in a disused underground station, is a seven-part series which was puppets to teach children the mysteries of science.

The Knights of God, which can be bought as 13 half hours or two 2 hours, is a family serial set in the year 2020. Two young rebels take on the quasi-religious military dictators ruling the world.

New for adults is *See How They Run,* a farce from the Theatre of Comedy set in a British village during the World War II.

A Day to Remember starring George Cole (*Minder's* Arthur) is about a man with a poor memory whose son-in-law decides to do something about it. ■

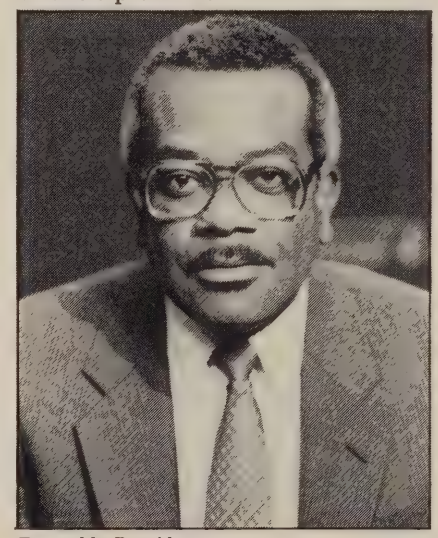
Expanding the new

The only hour-long news programme in Europe has just celebrated five years' existence. Diana Hill looks at the making of C4 news.

"IT WAS not easy setting up a new television news programme, people take a long time to get attracted to a new concept, a new idea . . ." Trevor MacDonald, Diplomatic Editor for *Channel 4 News*, explains an initial difficulty the 50 minute news programme faced when it was launched in 1982.

This month it celebrates its fifth birthday knowing that it has not only overcome its teething difficulties, but that it has become a pioneering force in breaking down traditional news concepts.

Channel Four News had initial aims to report more fully major events of the day with emphasis on the backgrounds to these events and to increase coverage of areas often open to neglect in most news areas such as finance, industry and science. With the firm support of Jeremy Issacs, Chief Executive of Channel Four and given the brief to go forth and analyse and specialise, *Channel Four News* recruited a team of distinguished journalists drawn mainly from the print media committed to specialised fields. By broadcasting at 19.00 every weekday night, it was felt that the programme would attract the potentially large audience who, when travelling home from work, missed the earlier news bulletins. It could also draw upon its overall producer – ITN – for invaluable production resources and experience that had been cultivated over the previous 27 years.



Trevor MacDonald.

Sadly, although all the ingredients seemed to be there, something was missing from the recipe for instant success. Viewers turning off not on could have been due partly to the general criticism delivered to Channel Four by the British press, and to internal politics causing tension in the making of the programme, but MacDonald, who has been with *Channel Four News* since its inception, homes in on one fact . . . "We started out thinking that what we needed to do was to increase the coverage of world affairs, but made mistakes in believing that people would view 10 whole minutes from one interview. 5.45 News (another ITN bulletin) would only use 1.30 seconds, that is often the best part, and we would use the rest. You can't do this, it's just not interesting television."

However, an overall belief in the concept of the programme was maintained, original mistakes corrected, and when the 'mini-documentary' format was introduced, it began to build its reputation and attracted good criticism. Now, a lengthy 12 minutes in normal news terms can be devoted to one facet of news but within that time, a number of interviews will be shown, graphics will be utilized, facts can be presented in an interesting way with the Quantel paintbox systems, and in fact every tool of TV production available will be implemented to make the indepth 'whys' as well as 'hows' of news spring to life . . .

As Diplomatic Editor, MacDonald's task is to input ideas on foreign coverage and to follow up from hotspots around the world: "It is very possible to go to say, Korea, as I did earlier this year and get your two minute story with very visual images of demonstrations with riots, tear gas etc. But that's not good enough for *Channel Four News*, we wanted to get closer to the genesis of the conflicts in Korea and to do that you have to describe the deep passions of the people and the fear of the government."

This desire to show different, and often opposing sides is not easy, there can be no cursory glances at an airport timetable and superficial checking of facts for these journalists; intense research is a prerequisite and a lot of pressure is put upon the close knit

Planet 3 builds a space bridge

A new concept in world news and current affairs information will be available from next September. Called *Planet 3*, it will be the first ever transnational TV news programme. It aims to link different nations and cultures together by packaging weekly episodes of news from around the world that will be available on video tape or satellite feed and can be broadcast in any language.

Planet 3 Television (P3TV) is a New York State partnership formed in April 1986 with The Diverse Group Ltd of London and Internews Ltd of New York as the general partners.

The programmes will be produced with additional contributions from broadcasters and independent producers from all areas of the world giving, the producers hope, "new perspectives to current affairs." They also feel that the potential audience for Planet 3 is worldwide. They plan to use top quality material put together by a centralised production unit and then participating broadcasters will add 'wrap arounds' and voice overs to the different 'programme modules' which include *Transnational News, Macroscope* (in-depth analysis of world issues) and *Face to Face*, where *Planet 3* will build a space bridge over which individuals can discuss common problems linked by satellite.

Planet 3 will be distributed by ITEL and plans an initial run of 13×one weekly episodes.

...s horizons...

teams that go out in the field and on the production teams that stay at home packaging and editing the product.

MacDonald notes further turning points that contribute to the current success of *Channel Four News*. Stewart Purvis, installed as Editor in 1983 marks one "he's a production genius, a master of making television interesting, he took the *Channel Four News* philosophy and made it eminently watchable". Purvis has now moved to an overall editorial position at ITN as Deputy Editor of the whole organisation. He has been replaced by Richard Tait, of BBC *Newsnight* fame who, as MacDonald says with pride, "wanted to work on this programme, he thinks it's the best . . . "

Big stories with multi-faceted angles that demand the *Channel Four News* treatment also contribute to the success factor. The UK miners' strike was such a story and is widely acknowledged as the making of the programme. The idea of sending a crew to Shirebrook for a week to record the miners and their families won accolades all round — including a coveted award from the Royal Television Society.

The programme is gaining respect and a good reputation abroad, "world leaders understand what we're trying to do and they know that the longer air time their issues are given, the better they will be understood," explains MacDonald, "because there's more time, they know we're treating the subject seriously."

Peter Sissons, main presenter and anchorman, has gained further credit for the programme with his authoritative approach when dealing with politicians under the glare of studio lights, and the team of specialised correspondents who range from the Arts to Science contribute to the development of ideas and innovatory reports that now hallmark the programme.

With a BAFTA and two RTS Awards under its belt and accolades from viewers through to opinion makers, the programmes ratings could perhaps move up on the one million mark it hits on average. But, slowly and surely does it, as MacDonald says, ". . . if, at the end of the day, 20 or 30 people have really clicked into our programme, if their minds and horizons are broadened, then we're winning all the way . . . " ■

C4 News reporting on the UK miners' strike.

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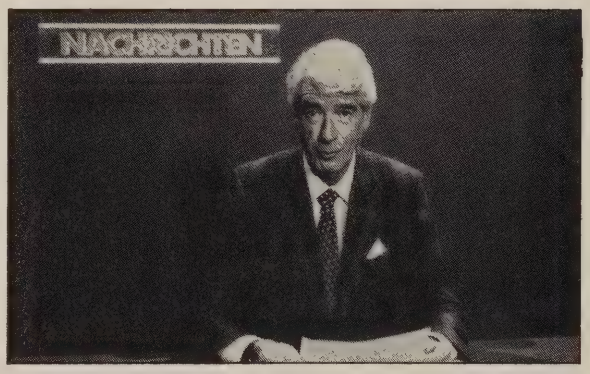
Rudi's rude ratings success

Producing comedy is not the easiest job in Germany. Topical comedy is even harder, considering how touchy many German politicians are about being made fun of. Yet, one Dutch entertainer has worked the miracle of creating a newscast spoof that has the nation glued to the tube whenever it is on the air. It even caused an international incident, Wolfgang Fuchs reports.

DEMONSTRATORS were up in arms in front of the West German embassy in Tehran in February, Iranian Consulates in Hamburg and Frankfurt closed down for a few days, Iran Air stopped selling tickets to Germans, two German diplomats were declared *persona non grata* in Iran, everybody started worrying about two German hostages, and Mohammad Salari, Iranian ambassador in Germany, demanded that the German government apologize for the affront to the religious feelings of his country — and all of this because of a 14-second skit aired on February 15, 1987 on *Rudis Tagesshow,* a spoof of the regular ARD newscast programme *Tagesschau.*



Rudi Carrell presents and writes much of the material on 'Rudis Tagesshow.'

What had turned into an international tiff had all been part of a programme devised and presented by Rudi Carrell, a Dutch entertainer, who has been a ratings getter on ARD with most of his shows ever since 1965.

In 1981 he came up with a novel idea for German television, a parody of Germany's stolid newscast programme *Tagesschau.* The pilot episode in the fall of 1981 of *Rudis Tagesshow* got such good ratings despite a bad time slot that the show was continued with six episodes in 1982 (aired on a weekly basis). Six more episodes were aired in the winter of 1985/86. The latest six episodes were aired in February.

It would, of course, be sensible to have a programme as popular as *Rudis Tagesshow* on a more regular schedule. The problem, however, if it is a problem, is that Carrell is not only the presenter, he also writes much of his own material. Besides, doing the necessary research takes up a considerable amount of time. Two assistants were hired to monitor all ARD and ZDF programmes plus other European stations and satellite programmes available in Europe for bits and pieces that can be used in the show. The results of twelve months of monitoring are then boiled down to four video tapes of 90 minutes each, containing clips for use on the programme.

The results of the research are presented in the framework of a newscast setting. The show opens almost like the regular news, then has Rudi Carrell stepping out of a globe, welcoming the studio audience and the audience at home before starting to read the "news" and commenting on bits and pieces of film.

To remain on top of the news, individual shows are taped in front of an audience just a few hours before the programme is aired, giving Carrell the chance to insert topical gags. During the 1987 series there also was a running gag about the small stature of Norbert Blom, the Federal Minister of Labour which was resolved in the final show by the politician's appearing in person and dousing Carrell with water.

While most of the material — be it clips from regular news, "silly" news, filmed odds and ends or one-liner jokes of a topical nature read newscaster-style — is held together by the newscast format, there also are various skits and humorous scenes played out with guest stars in front of the studio audience that are only loosely fitted into the news structure.

Many clips used on the show are regular broadcasts of parliamentary discussions. Carrell used these and combines them with footage filmed expressly to give the original clip a humourous twist. For example, if Chancellor Kohl is seen noting something on a writing pad during a boisterous attack from the opposition, Carrell will come up with a camera angle showing the hands of someone dressed like Herr Kohl writing facetious comments.

The Khomeini skit that caused such an uproar was in the same way a combination of actual footage and added action. It showed female admirers of Khomeini throwing their underwear at him — and lasted a total of 14 seconds. The strange thing about the Iranian reaction was that the same skit had originally aired on HBO's *Not Necessarily the News* with no reaction at all. And to this day there still seems to be no reaction to the much stronger stuff on *Spitting Image.* The German government did not apologize officially, claiming they had no influence over TV content. But the storm blew over fairly soon, and Carrell used the hullabaloo to open his next show with guest star Horst Tappert who, in his *Derrick* detective persona, assured him it was safe to go on the air.

Carrell had first appeared on Dutch television in 1959, but once one of his shows had won the Montreux Golden Rose in 1964 his career really started taking off in both the Netherlands and Germany. He has since moved to Germany and is working out of a little village near Radio Bremen, the ARD station producing or co-producing most of his shows which include 90 minute game shows on Saturday evenings. It is a safe bet that Carrell's diligent researchers will come up with more material for more newscast spoofs in the future, while some 50 to 60 gagwriters, many of them from the UK, will again be employed to provide the broad humour generally furnished by *Rudi's Tagesshow.* ■

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CBC fight for identity

BOLD policy decisions concerning English and French radio and TV programming for the next three years were made by the Canadian Broadcasting Corporation's Board of Directors during its September meetings.

Said President Pierre Juneau: "The Corporation takes the position that services must be maintained at proper levels in both languages if the CBC is to fulfill its national role as Canada strives to retain its cultural sovereignty. As competition from American programmes constantly increase, maintaining adequate levels of service means investing sufficient resources in programmes."

"Increased Canadian content in English Television is imperative. However, the Corporation is also concerned about increasing competition for French audiences from American programmes as more television channels become available and about the risk of diminishing quality in French programmes. This is true not only for Quebec audiences but particularly for French-language minorities outside Quebec. The Corporation therefore believes it is essential to maintain a high level of quality and relevance in its French radio and television programmes. This applies to both network and regional programmes."

These policy decisions were reached by the Board of Directors on the basis of management recommendations concerning the CBC's operating plans for the next three years.

Some of the main points of the Board's decision are:

— CBC English Television will increase its level of Canadian content to 95 percent in prime time by 1990-91;
— French Television and Radio will be strengthened to help safeguard and enhance Francophone culture in Canada;
— English radio quality will be sustained;
— English and French regional stations will be maintained.

Due to current budget constraints which apply to government agencies, CBC Management foresees financial shortfalls of $56.5 million for 1988, $71.5 million for 1989 and $97.3 million for 1990.

To achieve these objectives, English Television will pursue more co-productions and increased productivity and commercial revenues. More than $20 million now spent on US programmes will be redirected to Canadian programmes.

The strategic objectives for French Television over the next three years called for a general improvement of programme quality.

The settings for the *téléromans* (French soaps) should be more varied, enabling audiences to see where Canadians work and live and more programme time is to be devoted to Canadian contemporary authors and outstanding performing institutions in the areas of serious music, theatre and dance, so there is to be more cooperation with the National Film Board; the Corporation will broadcast as many of the NFB films as may be available and suitable for television programming and a greater reflection of ethnic minorities.

Financial relief needed

However, the Corporation is of the view that its stated objectives can still be achieved by efficient management, the redirection of resources and some modest financial relief from the Government's budgetary constraints currently in effect. The Board believes such financial relief is absolutely indispensible, if the services that the CBC provides are not to be significantly reduced.

Because of the size and diversity of Canada, the Board also reaffirmed its view that the CBC must, as required by the Broadcasting Act, respond to the needs of the regions of Canada and reflect the regions to the whole country, and regional stations should be maintained.

So, the goal for English Television is 95 percent Canadian content in prime time and more than 90 percent across the entire schedule by 1991. Canadian drama will be increased by four hours per week, with much of it being produced outside Toronto. There will be more arts programming and more programmes for pre-school children.

"In order to achieve these important objectives to which both the Board and management are now committed, the CBC will require a financial commitment from the government and from Parliament," said President Juneau. ■

PGI hits the television scene

THE Canadian film and television industry is growing up. Gone are the days when audiences groaned at the mere mention of Canadian productions, equating them with low budget and inferior production values. With stunning international success of shows such as *Anne of Green Gables* the Canadian reputation has emerged from the realm of the laughable to the extremely respectable.

In the wake of this maturation process, new companies are born, ready to market Canadian products to the world. One such new venture is Producers Group International, a production and distribution firm with headquarters in Toronto, an office in New York, and agency arrangements in London, Sydney, Los Angeles and Buenos Aires.

P.G.I. is the brainchild of four men, who together have dozens of years of experience in the business.

Charles Falzon is president of P.G.I. Falzon's professional credits include the presidency of D.L. Taffner and Associates, a Canadian production and distribution company. Prior to joining Taffner in 1983, Falzon was an executive with MCA/Universal. Other partners in P.G.I. are Gary Howsam, CEO; Dennis O'Neill, vice-president, distribution, and Michael Anderson, executive producer. Anderson is best known as the director of such films as *Around The World In 80 Days* and *Shoes Of The Fisherman.*

The company is off and running with a television production of *The Sky's No Limit,* the best selling autobiography of "Canadian's own Indiana Jones," as Falzon introduced aviator/journalist Raymond Munro. Munro, who has been approached by several firms wanting to make a film of his book, said he is "absolutely delighted" that it is now in the hands of the P.G.I. team.

Other projects underway at P.G.I. are equally exciting. They include: five episodes of a new situation comedy developed for American and Canadian syndication; a package of eight feature films made in conjunction with Australian, British and Italian partners; and a game show, soap opera and various other television projects in different stages of development.

Domestic product still a main feature

With winter setting in around Europe, television takes on a more major role in people's lives. Bill Third and Leo van Heereveld look at the new Dutch television season.

THE LION'S share of programming for season '87-'88 is devoted to series and light entertainment productions, but it is striking that once again, most of the broadcast companies have a high percentage of their own productions in their line-up.

However, there is still enough room for foreign success series, and despite the general demise of the Dutch documentary, there are plenty of informative programmes this season.

The trend towards taking a greater interest in one's own body, is also reflected in a range of programmes that runs the gamut from health and beauty to fashion and sex. Finally, Dutch television seems to be rediscovering the younger part of the youth market. Apart from the usual cartoons, there are a variety of programmes for various age groups.

If the blustering, barn-storming Veronica organisation (VOO) has anything to do with it. this will be a season of excitement and sensation, with lots of new programmes up front. About 70 percent of programming consists of Veronica's own productions, thereby leaving nothing – or everything – to be desired. Once again, the approach is aggressive with a hefty dose of sex and violence. Veronica's slogan is "You're young and you want some action".

The new programmes include, *Pin Up Club,* which as the name suggests, is a sex-laden programme about beauty care, sexuality and erotica. The programme will give lessons in striptease, show the most shocking video clips, writhing poses of Veronica's pin-up girls and reports from the booming Dutch sex industry. Veronica has apparently discovered that male and female nudity is now perfectly acceptable, although it does issue a warning before programmes that the contents may not be suitable for those of a delicate disposition. Also in the body-culture category is *Veronica's Fitrace* an informative programme about nutrition, exercise and health.

Nasty Tales is a thirteen-part series written by Jean Ummels, in which a number of malicious stories are told. The increasing interest for occult phenomena forms the basis for the new seven part series *Parallax* from Jan Dorresteijn.

On a less ghoulish note, the history of the Low Countries is featured in a five part documentary called *History over the Starboard side,* by Alexander Curly. Another documentary series is *Passions,* in ten parts, directed by Olivier Koning, which has already won a Golden Calf award at the Dutch Film Days in Utrecht. The series which is reaching the screen a year later than planned, portrays well-known and unknown people and their particular "passions" in their own environment. The main item in one of the programmes is a discussion with the former KRO TV preacher, Father Leopold Verhagen. This episode won a Silver Plaque this year at the Chicago International Film Festival, Intercom.

Another candidate for international success is the children's musical, *Alfred Joducus Kwak,* which has already attracted the attention of the Disney organisation. The musical, by the Dutch cabaret artist, Herman van Veen, tells the tale of a noble duck, A.J. Kwak, who does good work on behalf of the Third World. *Pompy the Robodoll* a series by Tom Manders Jr. for infants, has also been very well received. In each five minute episode, Pompy the tin robot doll, and his friends have adventures in a fairytale world.

In the light entertainment sector, the hip young Belgian, Bart Peeters, has been given nine shows of his own.

Series that have been bought by Veronica include, *Moonlighting,* as well as the youth-series, *Crossbow.* The package is completed by seven mini-series, including *Under Siege, The Fifth Missile* and *The Deliberate Stranger,* while *Miami Vice, Dynasty* and *Hitch-Hiker* have been renewed for another season.

The three religious broadcasters, the EO, NCRV and KRO, continue to put their identity first in their programming. Despite the fact that Holland is not a particularly devout country, organisations like these three with their strong Christian identity continue to have great success. In fact the only criticism aimed at them, is that they are becoming too superficial and should be more church-orientated. A truly double-Dutch paradox, but one that presents no problems for the EO, whose main aim is Evangelism through a complete package of entertainment.

The entertainment presumably has to be sought in a few light-hearted semi-confessional talkshows, like the *What Is Happiness?* show, in which celebrities and others talk about the happiness they hve found through the Lord. Other titles include *God Changes People,* and *The Open Circle.* Unlikely as it may seem, the EO has a large youth following, partly through its programmes of American religious pop music. Documentaries on the EO include a series of portraits of born again Christians, including David Stanley, who saw the light after the death of his step-brother Elvis Presley.

Something new to the Dutch scene is "morning" television. The EO is starting a weekly magazine programme between 10 and 11 for the woman about the house entitled *Being a Woman.* This originally started as an afternoon programme, but viewing figures were low and after much pleading with Minister Brinkman and his merry men, permission was finally granted to broadcast in the morning. Foreign series purchased by the EO include *The Campbells,* and oldies *Lassie* and *Daktari.*

The protestant NCRV is also sticking to its guns in the new season. Lots of optimism, very little sex and violence, and only then when portrayed in a responsible way that forms an integral, essential part of the programme in question. This has been the basis for the NCRV's programmes for many years now, and the approach is highly-rated by a very wide section of Dutch viewers. New for this season is a series of promo-spots, in which Mr and Mrs Average tell the cameras what a fantastic time they have watching NCRV programmes.

Important items from the NCRV include three regional Dutch drama series. *Boete Dwaen* is the story of a housekeeper in the 1930's and is based on three stories by the Friesian writer

continued on p34 ►

Domestic product

► continued from p31

Teatzke Alzum. *De Koel* is a drama set in the mining communities of Limburg immediately after World War Two, when the mines were nationalised. This should help win the NCRV new fans from the very Catholic province of Limburg. The third regional drama is *The Twente Paradise* about the decline of the textile industry in the 1960s, and in particular the suffering of a family of industrialists.

For the teenage viewers NCRV has produced *Switch,* a 10-part series about the rise to fame of a pop-group. The English language songs are by ex-members of Doe Maar, a group that was once very famous in the Netherlands. *From Boskoop to Bethlehem* is another youth series based on a drawing competition to celebrate 20 years of a unified Jerusalem. Innovative is *My Idea,* a series of seven films based on the ideas of child authors. The children introduce their own stories, which include a detective – and a ghost-story, plus a case of child abuse.

Quality international productions being continued by the NCRV include *The Carsons, The Cosby Show* and *St Elsewhere.* New from New Zealand is the science-fiction series *Under the Mountain.*

Possible rival

The KRO, whose Catholic identity has become increasingly notional over the last few years, will be less secular in the new season, to fend off an attempt to set up a heavily-Catholic rival, the RKO.

The new religious content will come in talk-shows, and in a series co-produced with German TV called *Parables* based on bible stories adapted for younger viewers. More religion in *The Youth of Jesus* and co-productions with the Belgian BRT in *God in Holland* and *God in Belgium.*

The ever popular Hennie Housman will be back with his talent competition *The Sound Mix Show* and another low-budget belter, *The Ha-Ha Show,* with the usual audience-participation. Nostalgia time comes with Ted de Braak in *What An Age,* which will be richly illustrated with old TV fragments. The KRO also has a youth series about a pop-group, *The Band* and a detective series for the 10-13 year-olds called *Simon Winner,* both its own productions.

Worthy of mention is *Watching TV with a difference,* in produced in co-operation with Dutch Educational Television, in which young people are taught how to cope with violence in the programmes they see. The BBC series, *Miss Marple* with Joan Hickson and the US series *Night Heat* and *Matlock* make a return. The Thames TV comedy *Executive Stress* will be making its Dutch debut.

The VARA has been working on a new identity, playing down its socialist roots, in favour of maintaining its status as an "A" broadcaster, with the maximum of air time and budget allocation.

The result is more programmes that are acceptable and accessible to a broad section of the community, but maintaining high-quality. The new approach can also be characterised as progressive with a journalistic approach. So there will be lots of informative programmes expressing the new identity, with little regard for viewing figures. Balancing this up, there will be quality series, light entertainment and films to attract the large audiences.

Frits Bom will once again be exposing the reality of those glossy holiday folders in *The Consumer Man's Holidays,* in addition to his regular programmes fighting for the rights of consumers in general. In the last few summer seasons, Frits visited many Spanish resorts popular with Dutch holidaymakers, to show up rip-offs and the like. This programme has proved to be very popular and help right many wrongs.

The chess player Hans Boehm, will be making documentaries about the game featuring such Dutch grandmasters as Jan Timman. Another documentary scheduled is *The World of Jan Tinbergen,* Nobel and Erasmus prizewinner who is the father of econometry. These documentaries are scheduled for the Monday, running opposite light-entertainment from the AVRO on the other Dutch network.

Foreign series that have already proven their popularity with the Dutch public will be reappearing. These include the Emmy-winning *Golden Girls* and *Flying Doctors.* Newcomers include another Emmy award winner in *Cagney & Lacey,* Jim Henson's *The Storyteller, Perry Mason,* and *The Blood of Others.* The British soap *EastEnders* is continued, as are *Bergerac* and *Der Fahnder.*

The successful VARA production *Say Aah* about the household of a Dutch woman doctor, run by her folksy housekeeper will carry on, and the queen of the Dutch talk shows, Sonja Barend will continue to discuss topical items. An experimental offering about the ups and downs of a Dutch night-club, with the odd real live act, will be continued in a new format. producer will be Joop van de Ende, the Mister Big of Dutch television.

Finally in a laudable attempt to remedy the chaos of Dutch traffic, there will be *Nederland Verkeerd* with safety tips for young road-users, and hints about proper maintenance of vehicles.

The VPRO is still very much the odd-man out in Dutch television, balancing between "B" and minority "C" status, but never letting its precarious position influence its programming. High-quality product for

VARA's three arts presenters.

the largest possible minority remains the motto. That means lots of documentaries that appeal largely to students, idealists and intellectuals, plus drama and quality films. Flavour of the season at the VPRO is Cherry Duyns. Programmes directed by or involving him include *The Meeting;* reconstructions of the lives of people who have been murdered, and a documentary about one of the many Dutch people who emigrated to Siberia in the 1920s out of a sense of idealism. Finally, Duyn is one of the editors of an arts magazine programme called *Atlantis,* which promises to dig deeply into literature, film, music and sculpture.

Other documentaries include *Huize Kroon* about a boarding house in

Amsterdam for junkies and alcoholics, and *Old People,* a look at the last stages of life in three episodes. On a more cheery note, there will be a programme about the famous Concergebouw Orchestra, and one on sport. *It's Easy To Be Young* takes a look at young people in the USSR.

Foreign drama on the VPRO includes a German family epic starring Julie Christie and Bruno Ganz entitled *Vaeter und Soehne,* and *Cerceau* by Viktor Slawkin an up-to-date portrait of a Russian, played by the Moscow Taganka Theatre. This latter piece was scrapped from the repertory in 1985 by the authorities, which is all the more reason to show it in the West. Thirdly, comes the English-language production *The Trial of Lee Harvey Oswald,* which postulates how things could have gone, if the man had lived long enough to stand trial.

The VPRO has four drama productions of its own lined up. These are *Happiness* by Gerben Hellinga about the effect unemployment has on love: *Divorce,* a four-part drama by Hellinga and Edwin de Vries; *Maurits and the Facts,* from the book by Gerrit Krol and finally *The Brown Dress* by Wim T. Schippers. Schippers is still something of an enigma. While amusing on the radio, his TV programmes never quite seem to make the grade. Maybe this piece, in which an old man looks back on the failure of his life, will be different.

A typical VPRO approach can probably be expected in *Gasthof zur Postmodernen,* about new trends and movements in Dutch society.

One of the VPRO's success stories is breakfast television. Offerings include *Dr Krankenstein,* in which a doctor gives light-hearted information about the body in a horror-movie atmosphere and *Majesty Your Breakfast* about a lonely King. *Spektakel* features sci-fi, adventure and sex, with an appropriate warning beforehand to the parents of younger viewers.

Imported American entertainment includes Showtime's *The Gary Shandling Show,* while VanKooten and Die Bie continue their hilarious look at Dutch society. Absurdistic and avant garde entertainment will come from *Gherkin Bridle* by the Trio Alex d'Electrique.

'Boete Dwaen', one of three regional dramas from NCRV.

AVRO and TROS continue their tradition of light entertainment programmes. Less aggressive and vulgar than Veronica, they are also less innovative this season. Much of their programming is a continuaton of last year.

To celebrate 25 years on Dutch TV, the legendary Willem Duys is being allowed back by the AVRO to present four episodes of his equally legendary chat-show *Voor de Vuist Weg,* which could be very roughly translated as "Let It All Hang Out". The AVRO will also bring re-edited programmes of reruns of legendary Dutch entertainers. Most of the viewers will know the scripts by heart. The highly successful *Would You Like to Bet* is continued and should draw massive audiences.

New from AVRO is the much acclaimed *L.A. Law,* while Thomas Pynchon's *V* will be making our flesh creep once again with some new aventures. A tried and tested formula will be tried once again in two stories from the German writer Herbert Reinecker, while the stage success *Top Girls* will be shown in a television adaptation by Walter van der Kamp. A new AVRO production is *Tension in Slagharen,* a 12 episode family series which shows young people in situations they cannot handle. The AVRO does score with its films, which include *An Officer And A Gentleman, Terms Of Endearment, The Deep* and *Sophie's Choice.*

The TROS will be showing two of its own drama series *Medical Centre West,* which will probably be a Dutch version of *St. Elsewhere,* and the comedy series *Family Oudenrijn* named after a Dutch traffic bottleneck, which will concentrate on road safety. Programmed for midday is the German series, *Das Erbe Guldenburg* and a rerun of the Dutch drama series *Max Havelaar.*

Linda de Mol of Sky Channel fame, will be concentrating on new trends and talking to young people in *Linda. Ron's Honeymoon Quiz* will see Ron Brandsteder putting newly-married couples through their sporting paces. The TROS will also be showing a strong selection of films, including *The Godfather, The Hill, Christmas Eve* and the Dutch success *Moord in Extase.*

Lack of money has forced practically every broadcast organisation to fall back on audience participation programmes and quizzes with Dutch celebrities. It may be a cheap solution, but it is one that seems to please a large percentage of the Dutch viewers who have been brought up not to expect too much from domestic TV. The talk-shows which created some excitement several years back seem to be on the wane. Nevertheless, a new backdrop and a bit of fine-tuning means they can run another year. Theme talk-shows still prove popular.

One of the disadvantages of the weird, wonderful and wobbly broadcast system in the Netherlands is that there is a great deal of duplication of programmes, which is a waste of money. However the advantage for the non-critical viewer, is that there is plenty on offer in his or her favourite category of programme. And the total range of programmes means that there is enough variety to give the more selective viewers something to watch and keep from hibernating this winter ■

Bonanza year con

It's a once-in-a-lifetime occasion, and the television networks are making the most of it. Katherine Tulich reports on Australia's bicentennial preparations.

'Always Afternoon' starring Liza Harrow. Mini-series from Crawford Productions.

Dame Nellie Melba, the famous diva.

WITH Bicentennial fever coming to a pitch in Australia, the television stations are gearing up for what looks like a bonanza year of production.

Mini series, documentaries and live spectaculars will have Australians and in some cases, the world watching the nationalistic fervour.

The ABC heralded the tone when it screened the hugely successful eight hour mini-series *Captain James Cook* in October. It scored one of the highest ratings that the ABC has ever obtained, out-rating the commercial stations on most of the four nights it was screened. It was the first time the government station had broadcast a mini over consecutive nights, and its success is likely to inspire more of the same.

Drama increase

With a commitment to greatly increase its drama slate next year, the ABC has a number of minis set to screen, including the 8 hour, $3.6 million *The True Believers,* which is being done in association with Roadshow Coote & Carroll. It covers the political history of Australia from 1945 to 55. *The Alien Years* a 6 hour $5.8 million mini with a pre sale to Revcom, is set in the wine growing area of the Barossa Valley at the turn of the century, and an 8-part comedy drama, *Stringer,* a co production with the UK Televenture Film Productions. Its about a foreign correspondent returning home to Australia.

The Special Broadcasting Service's major contribution will be its biggest production yet – a 4 hour $4.3 million mini produced by Henry Crawford as a co production with the West German NDR station. It's set during WWI when Germans in Australia were interned in camps for the duration of the war. Five German actors were flown in and it was filmed in German and English. It was also shot in English for sale to PBS in the US.

Minis are also the order of the day at the Seven networks with the 8 hour *Melba,* about the famous diva, Dame Nellie Melba, the 6 hour *Joe Wilson,* based on stories by one of Australian famous past writers, Henry Lawson, and *The Shiralee,* produced by George Ogilvie and starring Bryan Brown. Based on the famous 1950s novel of the outback by D'Arcy Niland, it was first filmed as a British feature in 1957 with Peter Fince as the star.

Seven will also be screening a series called *Bicentennial Minutes,* a series of 260 one minute dramas and documentaries that trace historic moments in the nations development. The mini programmes will be shown five times a week throughout the year, each one screening four times a day.

Kennedy Miller is mounting a huge production slate that will screen on the Ten network next year. There is the mammoth *Dirtwater Dynasty,* a 10 hour mini which will be the epic saga of an Australian family spanning 100 years.

The company will also be producing four 90 minute telefeatures under the heading of *Bicentennial Festival of Film.* There is *The Riddle of the Stin-*

ng up down under

son, based on the true story of a rescue mission mounted by a farmer Bernard O'Reilly to find the survivors of a wrecked plane in Queensland; *The Clean Machine,* a story of present day corruption in high places; *The Damien Parer Story,* about the Oscar winning Australian news cameraman who was killed while filming frontline action in New Guinea, and *The Year My Voice Broke,* a nostalgic film of youth set in a country town in 1962. The film was so highly regarded that it has been given a very successful cinema release and picked up five top awards at the Australian Film Institute Awards (the Australian equivalent to the Oscar).

Kennedy Miller has also entered the documentary field with a 13 part one hour series *Sport Crazy,* which looks at some of the absurd sports in which Australians indulge such as beer can regattas and lizard racing.

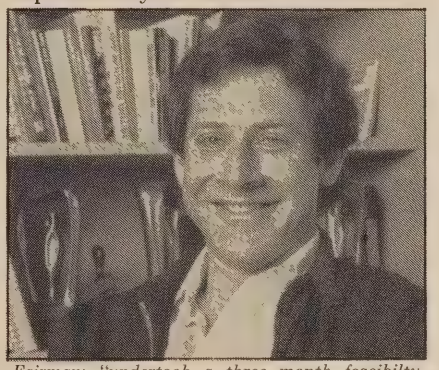
Channel 10 will also play host to a fashion spectacular called *The Bicentennial Wool Collection,* presented by the Australian Wool Corporation. They have invited nine top international designers and six Australian designers to present a special collection for the night that will pay tribute to Australian wool. Prince Charles and Princess Diana will be the special guests and it will be held at the Sydney Opera House on January 31. It will be telecast live or as live throughout the US on the Fox Stations, Japan, Italy, Israel with other outlets in Europe being negotiated.

The Nine network comes to theparty with a 13 part series *Mike Willesee's Australian* (Willesee is a popular current affairs presenter). The series examines both famous and notorious Australians whose lives have left an indelible mark on the country. The show is being produced by Roadshow, Coote & Carroll at a budget of $9.2 million.

While it might appear that the bicentennial has provided an enormous boost to TV production next year, most station programmers felt that it wasn't so much an increase as gearing productions to a particular nationalistic slant, as every station is keen to have programmes that they could tag as bicentennial events.

By far the most extraordinary and ambitious project is the four hour opening spectacular that will be screened on the evening of January 1. It is being made as a co production between Nine network, the ABC, SBS and 32 regional stations. It's being executive produced by *Crocodile Dundee* director, Peter Faiman (who gave up *Crocodile Dundee 2* to do this).

The Bicentennial Authority wanted to present a programme that would start the year off with a bang. They originally called all the networks together, but 7 and 10 later backed out. In an attempt to find a different format, Faiman came up with the concept of a day in the life of Australia.



Fairman: "undertook a three month feasibilty study."

It will involve crossing to over 70 locations live varying from such diverse scenes as a miner in Coober Pedy, surfers at Bondi beach in Sydney, to Davis base in the Antartica. There will be seven overseas locations, and there is even talk of crossing to the Russians in space. The Chinese will be staging a huge fireworks display at the end.

"Each location will be part of an overall story," said Faiman. "It will be a mosaic of people, places and activities on that night and the contrasts created will amplify a vision of Australia."

"It will be a slice of life on a hugely complex scale requiring enormous creativity in the technical areas," he said.

Faiman undertook a three month feasibility study with Project Director Wilf Barker (former General Manager of the Ten Network). Over 150 locations were considered which was narrowed down to around 70. Everything will be done live except for some goodwill messages from heads of state in other countries.

"The creative side of the programme and the images our viewer will see is in itself an electronic magical carpet ride through Australia," Barker said. "However, much of this programme is about the magic of communication. Telecom, OTC, Aussat have committed their enormous resources to make possible the previously unheard concept of some 70 outside broadcasts live in a single programme, with virtually none of them emanating from television studios but rather on location."

The Nine Network and the ABC have the major logistic and resource coordinating role in making it happen on the night," Barker said. "Regional Commercial Stations will share a major production role on location."

Each segment will have a duration of 2 to 3 minutes and each location will have a minimum crew of eight people. On the night there will be some 1,700 people working on the project. There will be nine major control rooms in operations as well as Aussat's and OTC's major satellite control centres. Everything will be fed to the base station, the Nine network in Sydney.

On the night there will be 1,700 people working on the project.

In some instances technology has been pushed ahead to accommodate the feat. SNG (satellite news gathering) equipment will be established for the first time in Australia. It will allow the most remote places to send signals up to satellites to be beamed live. It will be the first time live pictures will be transmitted from the Antartica.

While the Australian Bicentennial Authority injected funds of around $3 million to the project, the cost would have been around $7 million, but with the station's cooperation, free services from the communications facilities and free services from the on air talent who will appear on the night, costs were kept considerably lower.

"Its an ambitious programme for Australia and will show the level of technical professionalism that we have in this country," said barker.

The show will be beamed live to the Arts & Entertainment network in the US, Channel 4 in the UK, Ireland, New Zealand, Japan, cable TV throughout Europe and a likelihood of China as well.

"It's the biggest live telecast ever mounted in Australia and probably the world," said Faiman. ■

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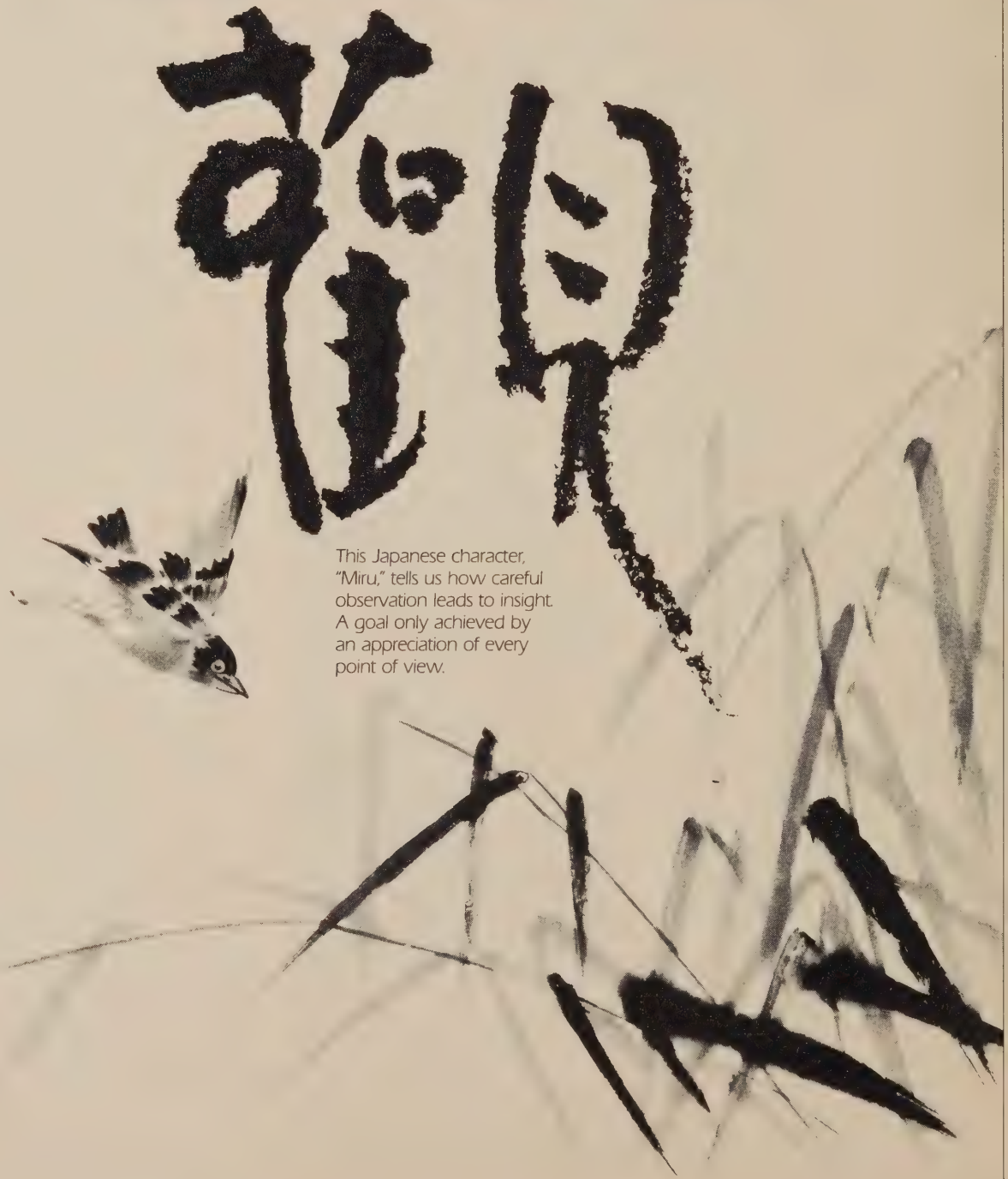

This Japanese character, "Miru," tells us how careful observation leads to insight. A goal only achieved by an appreciation of every point of view.

In love and on location

Japanese TV viewers have developed an almighty crush on Australia, Ian McArthur and Roger March report.

WHEN Japan's most famous celebrity couple, newly-wed pop star, Hiromi Go and his wife Yuri Nitami decided to opt for a honeymoon in Australia, the decision wasn't just based on a fancy for the country.

The decision was based on the hard sell principle.

It was a result of a communion of minds between Go's own minders, the publicity-eager Australian Tourism Commission and a Sydney-based weddings agency, all of whom were keen to capitalise on Australia as Japanese television's flavour of the year.

Japanese television interest in Australia is still very much on the rise, but as a phenomenon, it is an interesting study in the industry's fascination with the quirky.

What began two years ago with a nationwide craze for Australian frill-necked lizards appears to have mutated through the usual furry animals documentary phase to the present fascination with Australia as a source of locations for soaps and commercials, some of them not even associated with an "Australian" image.

Two years ago, Japanese television viewers were ringing their channels wanting to know when they could see the Mitsubishi commercial with the Australian frill-necked lizard. The commercial featured the lizard running from a low tracking camera on its two hind legs before switching to a shot of a Mitsubishi car running across the Australian desert. Unfortunately for Misubishi, the lizard was more of a hit than the car. Car sales didn't go up anywhere near what the company had hoped.

But there have been definite spinoffs for Australia – and one of these was the Hiromi Go honeymoon.

When the Gos flew into Sydney in June, Japanese media interest was intense. The Australian Tourist Commission people knew they had scored a coup.

The rumour among the Japanese papparazzi was that the Gos did not enjoy their very public "honeymoon" as much as they would have liked. Melbourne's weather, predictably, played up and the couple later jetted out to New York.

But if the celebrity honeymoon did not measure up to individual expectations, the Japanese media has continued its love affair with Australia through the year. One indication is the growing volume in film crews from Japan using Australia as a location for the making of commercials, quiz show segments and documentaries. Visa applicatons with the Australian Embassy in Tokyo for Japanese film crews wanting to visit Australia have grown rapidly in number in the past year, and Japanese film crews are bobbing up in the most unlikely places Down Under. They are making Honda City car commercials with French models in Sydney, climbing Ayers Rock to peer at microscopic living organisms for NHK documentaries or setting themselves up in Japanese-run holiday resorts on the Queensland coast to film soaps.

Taking advantage

Japanese production companies say the move to Australia is a result of increasing difficulties faced by crews in getting visas processed for Hawaii and the US west coast, the traditional hunting ground for the companies.

Sydney-based Japanese film crew production management coordinator, Hiroshi (James) Inada, said the crews shooting commercials were also taking advantage of the seasons.

"They have to produce the commercials six months ahead of the actual season in Japan," said Inada.

"If they have a summer season commercial, it has to be ready by the beginning of summer, so they are able to come to Australia where the season is the opposite of the northern hemisphere.

Honda's commercial shot in Sydney in February this year was timed on a tight schedule for the company's spring season in Japan, but took advantage of Sydney's late summer early morning light and foliage to give the appropriate springtime effect.

At the same time, its makers were able to use Sydney's old stone buildings, many dating from colonial gold rush times to impart the desired "European" feel to the commercial.

Cost factors also favour Australia.

"Because of the depreciation of the Australian dollar, Australia has become an increasingly cheap place for TV crews," said Inada.

The word in Japan is that the current level of interest in Australia should continue for several years to come.

In the soap genre, two major productions set in Australia should be premiering on Japanese television by the end of the year.

One is the Fuji Network's *I Love Australia* which began its run this October.

The 12 part series is part of Fuji's successful *World Drama Series* which has already featured programmes set in the United States, the Alsace region in France, and Canada. Previous such series have featured cute Japanese child stars in foreign settings, but the Australian series tells the story of a Japanese tour guide who becomes romantically involved with a female Japanese photographer and a Japanese tourist on a trip to Australia. The series has been filmed in Sydney, the Gold Coast and a Japanese owned beach resort on the central Queensland coast. Later scenes will be shot in Perth.

Meanwhile, NHK is preparing a major drama documentary set in Australia and timed to go to air during the Australian bicentenary of European settlement next year. The 90 minute show, titled *Under the Shade of a Coolibah Tree,* has the internationally famous director, Shochiro Sasaki working on the story of a Japanese woman who comes to Australia to look for her sweetheart who left her with the words: "I want to be able to play my trumpet freely under the coolibah tree."

NHK has had a high profile presence in Australia over the past two years, largely as a result of lobbying from the Australia-Japan Foundation, a statutory body established by the Australian government. The foundation's director is presently in Japan finalising further NHK filming in the country. Australia has been the subject of a series of NHK documentaries in recent years, including the current offering *The Miracle Planet,* which has relied heavily on Australia as a source of locations for its coverage of the evolution of the Earth. ■

For richer, not poorer

EVERYBODY loves a wedding — and Japan's commercial networks have discovered a surefire way of boosting ratings and revenue by marrying off their pop stars and leading personalities on camera.

By far the biggest television event of the past year in Japan was the live coverage given to the wedding of teen idol and male sex symbol Hiromi Go to Yurie Nitani, a model and daughter of a famous television actor.

It was Japan's next best thing to a British royal wedding, in a country where marriagable royals are few.

The Fuji network knew it was onto a good thing when Go agreed to allow live coverage of his wedding because rival Asahi TV had already televised live the wedding of his former girlfriend, pop singer Seiko Matsuda, in June the previous year earning a 34 percent rating. The publicity generated by the breakup between Hiromi and Seiki and Seiko's subsequent wedding to ski-instructor-turned-actor Masaki Kanda meant that Fuji was sitting on a gold mine with the Hiromi Go nuptials.

So at a cost of Y350 million (US$2.5 million) the Hiromi Go wedding bash pulled in a whopping 47.6 percent viewing rate, an unbeatable record for the year.

The live coverage had a definite royal touch, right down to copying the format pioneered by recent British royal weddings by placing the camera directly above the couple as they took their vows in a central Tokyo church.

In recent years viewers have also been treated to the wedding of enka (popular ballad) singers Shinichi Mori and Masako Mori. Their October, 1986 wedding scored a 45.3 percent rating for NTV (Nippon Television).

And most recently was the wedding of actor Taoru Watanabe to one time teeny bopper pop idol, Ikue Sakakibara on 14 October this year. Their wedding scored a 41.1 percent rating for NTV.

The networks have consistently favoured prime-time slots for their live coverage. The weddings usually generate lunchtime and mid-afternoon spinoffs on popular talk shows which specialise in entertainment world gossip about pop star weddings and subsequent divorces.

Fired by Seiko Matsuda's pre-wedding statement that she wanted a baby as quickly as possible, afternoon panel discussions spend much time and giggles speculating on whether that couple's Hawaiian honeymoon would indeed result in a "honeymoon baby".

And following the Hiromi Go wedding, the afternoon show gossip turned to former girlfriend Seiko's statement of the day before, breathlessly reported in banner headlines by the afternoon tabloids, that she really did "still love" Hiromi. Even Hiromi Go himself fueled the fire by making a dignified reference to his previous love and wishing her well in his wedding speech, a moment the cameras played to the full.

The latest Taoru Watanabe-Ikue Sakakibara honeymoon has continued the tradition. NTV, TBS and Fuji all showed footage of the couple in Hawaii playing golf, eating breakfast and fishing. Watanabe was even shown trying on a pair of swimming bathers in the change room of a menswear store.

No one is revealing how much these honeymoon couples are being paid to have their privacy invaded in the battle of the weddings. Or is it simply that they must accept it —for their fans? ■

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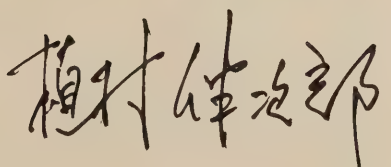

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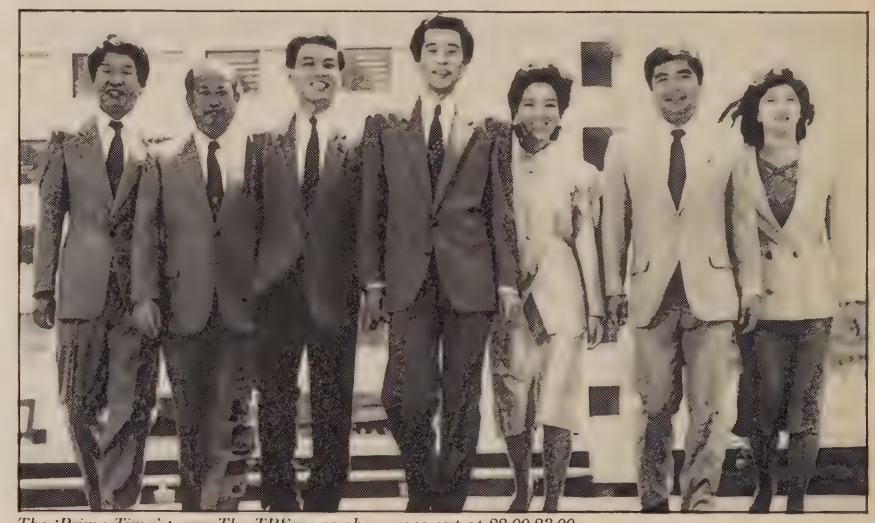
What's on Japa

Ian McArthur and Roger March zap around the dial to check out what 1987 brought to each of the main channels



The 'Prime Time' team. The TBS news show goes out at 22.00-23.00.

'Katochan and Kenchan' plus guests; a high-rating (24 percent) TBS comedy.

THE BIG trends in Japanese TV this season are news as entertainment, and a rush of dramas which are about the world of television.

TV Asahi's Hiroshi Kume has been sweeping the ratings with his 22.00 hours news, commentary and entertainment programme News Station. TBS has now thrown the former NHK personality Takeo Morimoto against him in the same time-slot and the battle is on. The rivalry between the two is classically Japanese: each acknowledges the other's existence and makes friendly remarks to the other across the screen.

In drama, the Japanese TV industry has suddenly discovered itself as a subject. Almost all channels are running look-alike series on the broad theme of what goes on behind the scenes at a TV station. And marriages of entertainers continue to be prime-time viewing, the most recent case being actor Taory Watanabe and popular warbler Ikue Sakakibara.

Quiz programmes are still popular, although the numerous clones of the most successful, *Naruhodo Za World*, have happily made their demise. Cookery programmes continue to appear everywhere, at any time, and in any form. God forbid the entertainment show that does not incorporate food somewhere along the way.

TBS and Fuji have begun all-night television with old movies and older TV series such as *Ben Casey* and *77 Sunset Strip*.

The king of daytime TV is the comedian Tamori, who rules the waves at midday every weekday with *Waratte Iitomo* (Go Ahead and Laugh). However, humour on Japanese TV remains innocuous and devoid of satire.

Sony this year scored a hit with its commercial featuring a monkey listening to music. Shot over four days, its makers succeeded in portraying the monkey standing upright with its eyes shut in seeming enjoyment of the music. The commercial's popularity has prompted viewers to contact channels wanting to know when they can see it.

NHK

A clear indication of the numerical dominance of the older generation in Japan is the continuing success of the star broadcaster's weekly period drama, this year titled *Dokuganryu Masamune* (The One-Eyed Dragon, Masamune). The series tells the story of Masamune Date, a 16th-Century feudal lord in northeast Japan. The Sunday night prime time series is the network's most popular programme with a 40.3 percent rating, according to NHK. But a breakdown of viewers' ages suggests that the show has its most loyal viewing public among the older generation. A survey of the nation's most popular programmes in a recent edition of the weekly magazine *Za Terebijion* (The Television) shows that Masamune and his samurai cohorts don't rate a mention in the top 10 for young Japanese below 19 years. The programme climbs into eighth position for the under 29s and levels off at sixth for the above 29s.

The popularity of the Masamune series among the older age bracket in particular is perhaps due to the NHK habit of making its period dramas rather stagey in acting style and presentation. At least to Western eyes, the series appears as a procession of cardboard characters who posture, rarely gesticulate unless in over-exaggerated Kabuki-influenced ways, with lots of "daikon yakusha" (radish actors) whose job, as the expression is meant to convey, is to stand and mouth their lines as gruffly as possible.

It is exactly the style of direction

ese TV?

and acting calculated to appeal to an older generation of Japanese, although to give it due credit, counsellor to the corporations's corporate planning bureau, Shinichi Shimizu, says the programme is now a topic of lunchtime conversation among pinstriped business executives who like to analyze how the Samurai hero survived as a "realistic leader who succeeded in turbulent times". Shimizu says the lesson is a contemporary one, implying it is just as valid as the hot-selling autobiography of US automobile industry czar Lee Iaccoca.

The NHK weekly morning drama *Chotchan* is the network's second highest rating programme, rating 39.2 per cent, but again it only pips in at tenth place for over 40-year-olds in the magazine survey and doesn't rate at all for groups below that. *Chotchan* is adapted from the autobiography of the mother of television personality and roving UNICEF ambassador, Tetsuko Kurouanagi, who falls in love with and marries a violinist, and together they experience the era of Japanese art and music that was most susceptible to Western influences. The story is set in the early Shows era marked by the reign of the present Emperor Hirohito, beginning in 1926.

NHK's "showcase" programme this year is its 12-part monthly series titled *The Miracle Planet.* The wide-ranging series is a quality documentary looking at the evolution of the planet Earth. The series is in the same tradition as previous programmes on the Silk Road and the Louvre. It has attracted six co-producers including KCTS Seattle, TV Ontario, NOS in the Netherlands, KBS in South Korea, TVE in Spain and the Nine Network in Australia.

NHK is in a co-production mood. The corporation has announced it will not claim overall editorial rights to co-productions, even if the production plans originate with NHK. According to Shinichi Shimizu, NHK is now of the opinion that each partner in a co-production should produce the most suitable version for its own viewers "if this does not harm the aim and the consistancy of the series."

In the technical area, NHK is quietly pleased there appears to be growing agreement over the needs for world-wide consistency in Hi-vision (HDTV) transmission. Experiments by NHK technical and production staff are honing the corporation's ability to produce quality Hi-vision.

Meanwhile, under strong political pressure to help boost one flagging sector of the economy, NHK has finally entered the era of direct satellite broadcasting with its 24-hour-a-day satellite channel. NHK has been told to make its satellite programming as entertaining as possible to encourage more Japanese, particularly those in remote islands, to invest in satellite broadcast receiving equipment. The resulting service features more than 11 hours of daily news programmes with an emphasis on world news using NHK's own correspondents as well as the resources of the American ABC network, CNN and the BBC, either live or delayed.

NTV

NTV is the oldest of Japan's major TV networks, but is definitely in the doldrums these days. One of its current strategies is to try to lure the housewife audience away from Fuji's long-running and extremely popular midday *Waratte Iitomo* compared by comedian Tamori.

Thus, this autumn saw an innovation from NTV — a talk and variety show of the genre termed a "wide show" by the Japanese. Programmes from midday to 15.45 are compared and introduced by two young TV personalities; NTV hopes by this to fool the housewife into thinking she's watching one long show, even though it contains soaps, news programmes and scandal scoops. The ratings will doubtless show whether NTV has under- or over-estimated the intelligence of the Japanese housewife.

In Japan, the megastars are not contracted to one channel only and may in fact appear in the same time slot on two different channels. Thus while NTV is trying to outdo Tamori at midday, it has a relative hit with Tamori in the evening with his *Konya we Saiko* which has now run for more than 300 shows. However, its 23.00 time slot on Saturday night hardly rates as a prominent one.

Another NTV secret weapon in the ratings game is a soap involving a "behind the scenes" comedy drama of life and love behind the producer's control panel. It stars Momoko Kikuchi, a cute "idol star" as the Japanese call the breed.

Suspense Theatre on Tuesday from 21.00-23.00 has claims to being the

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What's on Japanese TV?

► continued from p41

original of all TV movie series — it has been running for so long that no-one seems to remember exactly when it did start. The Japanese love corpse-bestrewn suspense movies, and tune in regardless of the quality of the acting.

While NTV's offerings may be rather less than star-studded, at least it has the baseball running its way. The group of companies of which it is part includes the Tokyo Giants baseball team, which has the largest and most fanatical army of supporters in Japan. So if you tune into NTV during the baseball season, it is short odds that you will see the Giants — if not actually playing, then practising, talking, singing, getting married, taking their Mums shopping, or advertising noodles.

TBS

TBS is commercial television's answer to NHK. At least, TBS would like to think so. It has certainly attracted quite a few graduates of Japan's elite Tokyo University to its staff. However, the image of high purpose it is trying to protect is not at all enhanced by its latest Saturday night comedy *Pappara Paradise.* Described in the TV blurbs as a set of parody sketches, it misses the mark. The two comperes are actually quite talented performers, but are provided with the sort of script that all talent in the world could not enliven. What does this say about Japanese comedy? One possible answer is that with so many channels competing with similar programming in similar time slots, the available comic writing talent is spread very thin indeed. Japanese humour is mild and harmless — no satire appears anywhere. Sacred cows are left to graze in peace, and Japan's conservative ruling politicians are only lampooned at the risk of attracting violent reaction from the ultra-nationalist right.

To support its prime time news programme, TBS has begun *Drama 23,* which involves each week a 30-minute, four-episode mini-series. TBS does have a name for pioneering TV drama in Japan, and featuring more quality drama than other channels. *Sunday Theatre* (21.00-22.00), for example, is an excellent one-hour drama playhouse featuring some of Japan's best actors and actresses.

Japan has its own distinctive set of taboos, and while politicians may be off-limits, deviant sexual behaviour is not. In October this year TBS began showing a lighthearted 15-minute afternoon soap dealing with incest. The credits unroll with a middle-aged woman doing the tango with a young, good-looking man in his twenties. It turns out that they are mother and son. They live with her parents-in-law, and grandma is very concerned about the closeness of the relationship between the two. Nothing really happens - at least on screen — and it's all very frothy and wholesome.

TBS, which now runs all night, has bought the CBS News with Dan Rather to beef up its small hours viewing roster. Competitor Asahi has been running CNN news at around 01.00 for more than three years, and in Japan, what one channel finds successful another will always emulate.

Like all the others, TBS has joined the "behind the scenes" bandwagon with *You too can become a star* about a young girl who dreams of becoming a pop star.

Long-running pop show *Best Ten* is now losing out to Fuji's *Yoru no Night Studio* as the most popular live music programme. *Best Ten* shows the top ten hits of the week, but its original twist is that all the songs are performed live no matter what: if performers do not happen to be in Tokyo, a camera team will go out and find them. This results in live broadcasts of songs from station platforms, hotels, the front yard of Mum's place, or anywhere in Japan where the singer happens to be when *Best Ten* goes to air. It was immensely popular in its day, but its day may be drawing to a close.

TBS is reported to be rather worried about its ratings at New Year for live sports. It shows the All-Japan high school rugby championship, but this always loses out to NTV's high school soccer, as rugby has an adult image according to a TBS producer. Now TBS plans to promote heavily an "ekiden" race — a type of marathon relay race.

'Naruhodo Za World': Fuji TV's popular docu-quiz goes to Alsace, France.

FUJI TV

The pride of Fuji programming is the very popular *Naruhodo Za World* which continues to entertain with its unique blend of documentary and quiz, as it has for seven years now. *Naruhodo Za World* looks in a gee-whiz way at how people live outside Japan, and is the best of an established Japanese TV genre.

The Japanese are prone to regard themselves as one of the world's most distinctive races, and the sight of how the rest of us gets by affords them much fun. *Naruhodo Za World,* a panel of personable and talkative celebrities is shown footage shot on exotic locations and the host stimulates discussion by inviting the panel to guess what is going on.

Fuji Akashiyo Sanma, known simply as Sanmo, is currently rated the most popular TV comedian by people under 30, and was recently voted in a popular magazine survey of young Japanese girls as the man they would most like to sleep with. Already on two Fuji shows, he has now been given his own talk show — in the 01.00-01.35 Sunday morning slot. Fuji's logic is apparently that he is best exposed when all the girls are actually in bed.

The channel's *All-Night Fuji* is the only late-Saturday night show for the lonely and sexually frustrated. It features Kaori Aoki, a psuedo-intellectual porn queen. There is also a nurse (or she dresses like one and is addressed as one) who explains the medical basis for different aphrodisiacs introduced on the show each week.

Fuji's long-running slapstick Saturday night show *Hyokinzoku* (20.00-21.00) continues to run its infamous Christ scene, in which at the end of the show the guest for the night kneels in front of a man represented as nailed to a cross in what appears to be a small belfry. The man on the cross complains that the guest forgot some lines during the show. The guest pleads forgiveness, but if he or she is not persuasive enough, buckets of water descend from the ceiling to gales of laughter from the audience. Outraged Christians in Japan were successful some time back in having a commercial run by the Zebra pen company removed from the screen. this showed a Christ-like figure being deluged with a bucket of blood. Fuji, however, continues to offend the devout.

To cash in on *Hyokinzoku's* success, Fuji shows *Hyokin Yobiko* (Hyokin Cram School) on Mondays from 19.00-19.30. This is a condensed version of the Saturday night show — Fuji evidently believes that you can't have enough of a good thing.

Yoro no Night Hit Studio (Wed 21.00-23.00) continues to draw big audiences. Originally a run-of-the-mill 30 minute pop programme, the switch to movie-length size was a great success. It has been co-hosted by the same woman for its entire life, and her current partner is one of Japan's best comedians. It is now a very enjoyable and popular show, even though the format adopted means that the first song is not sung until about 21.19.

A new drama programme in the Thursday 22.00-21.00 timeslot features Australia. This is nominally a standard love triangle story, involving a young woman who has gone to Australia to forget a broken romance. However, it is in reality a not-very-well disguised exercise designed to promote the Australian tourist industry. Tourism Australia (the government's official tourist promotion agency) is working hard to grab the Japanese yen and they obviously have a deeper involvement in this programme than simple "co-operation". The show comes complete with sub-titles explaining how long it takes between major destination in Australia.

Fuji's effort in the behind the TV scenes" features the comedy duo *Tunnels,* quite a witty and stylish team.

Itadakimasu follows *Waratte Iitomo* every weekday for 39 minutes once again, hosted by a young, very talented comedian, it features three veteran TV female personalities who give advice on write-in marriage problems which are dramatized in a humorous form before the live audince in skit form.

ASAHI

News Station is the flagship of a sinking Asahi fleet. This news magazine programme, hosted by Hiroshi Kume, is shown every night at 22.00 and is the most successful show of its type in Japan.

Asahi is trying to milk the popularity of *News Station* — its only really big current hit — for all it is worth by running an off-shoot, *News Shuttle,* at 19.20-20.00 every night. This programme is co-hosted by the sportscaster from *News Station* and an attractive young actress. The kind-hearted would say that the programme has teething problems. Poorly produced, light in substance and long in verbosity,it is unlikely to live to an advanced age.

Asahi has thrown Osaka-born comedian Shinsuke Shimada against Fuji's high rating Sanma with a similar talk show in a similar time slot of 01.00-02.00 Sunday morning. Both channels are thus mining a rich tradition of Osaka-based humour.

Asahi's behind-the-scenes-in-TV-land series concerns the doings of a TV producer and is called *Don't Call Papa in Bed.*

Asahi is gambling with a new Jidaigeki or period drama: *Sanbiki o Korui.* Jidaigeki have failen dramatically in popularity over the past five years. In 1982 there were 15 hour-length jidaigeki on Japanese TV. Now there are only five. The programme is scheduled to run only six months, though it will be extended — of course — if ratings justify it.

TV TOKYO

TV Tokyo is the poor relation in the Japanese TV world. It obviously has less money that the Big Four and has to use B-grade personalities for many of its programmes. Programming is a pot-pourri of the intelligent, the idiotic, the cheap and the old, and TV Tokyo consequently has something of an image problem.

The station has a tie-up with *Nikkei* Japan's foremost financial newspaper, and is running a host of economic and finance programmes. They have direct reports from the stock exchange twice a day, and the headlines of the next morning's *Nikkei* at midnight. A lot of money is being spent on this, but many of the rest of their programmes are cheapies.

TV Tokyo has entered the talk show field with a late night offering from 23.00-00.00 on Thursday night. The co-hosts are, rather improbably, on ex-baseball pitcher turned TV personality and a former Justice Minister! Like many other talk shows, it is filmed in a restaurant or bar.

The channel is also trying to make something out of world boxing. It covered the Tyson-Biggs fight in October this year. However, the boxing programme always runs for 90 minutes — irrespective of the length of the actual fight — and may be padded with historical material so that the fight fan who tunes in for the action may well end up rather frustrated.

Foreign-made programmes are not very popular in Japan — unless they feature furry animals or grotesque insects — and some big budget items from the US have flopped dismally. TV Tokyo, however, runs a relatively large number of foreign dramas in a desperate effort to fill timeslots: *Miami Vice,* for example, has been in the 21.00-22.00 Thursday slot for about a year. *Family Ties* has also been on, but was dropped.

One thing that is all TV Tokyo's own has come out of the tie-up with *Nikkei.* It runs a programme on Thursday night called *Manga no Nihon Keizai* (Cartoon Japanese Economics). The programme capitalizes on the popularity of comics in Japan to present economic issues in simplified form for the layman.

To boost its image as a provider of "serious" programming, TV Tokyo one recent Sunday morning organized a live-three-hour international discussion with a Soviet audience. ■

Finns show support for home grown product

Gerard O'Dwyer reviews the current climate in Finnish broadcasting.

FINNISH broadcasters held a two day seminar in the midland town of Tampere in August to debate a range of important industry issues including the impact of foreign programming and satellite transmissions on Finnish culture and national channel output. The consensus reached confirmed the general undertone of the meeting that while foreign programming and satellitle networks are influential, they should not be looked on as future "menace" to Finnish culture or domestic broadcasters.

While the volume of foreign in programming available to Finnish viewers is set to rise even further, eminating in particular from satellite stations including Sky, Super Channel and TV5, the local industry is and undoubtedly will hold its own against growing competition, if for no other reason that Finns in general prefer their own programmes in their own language.

Statistics tend to support the seminar's findings. All of YLE Channel One's top ten programmes last year, with the exception of the *Eurovision Song Contest*, were Finnish produced. The most popular programme during '86 was the *Ms Finland Contest* which commanded an audience of 1,992,000 in contrast to the televised *Ms World Contest* which registered a much lower rating.

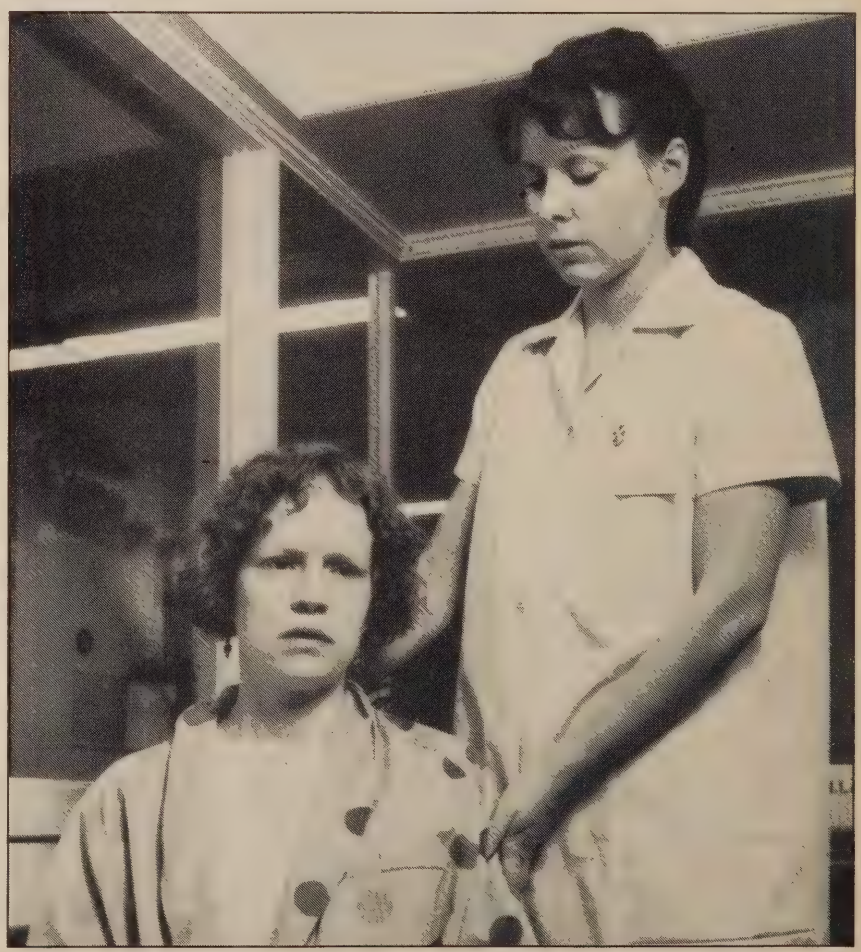
On YLE Channel Two, foreign programming performed more satisfactorily with *Dallas* leading the imports field in third position commanding average audiences of 1,213,000. *Dynasty* ranked the fifth most viewed programme commanding audiences of 1,112,000.

While the statistics appear reassuring, from the standpoint of local broadcasters, cultural purists argue with validity, that many home produced TV programmes are merely rehashed versions of imported TV soaps and film series re-worked for particular Finnish situations. If one can imagine *Dallas* set in the forests of Finland or *Love Boat* cruising the Baltic, then one can stop, because it has appeared or is about to premiere on Finnish TV networks.

Game shows including, *The Spede Show, Ten Grand* and *Picture Crossword* are all home produced programmes consistently commanding high audiences ranging from 1,180,000 to 1,770,000. That said, there is also a strong cultural element to national channel broadcasts. Standards of production however vary from excellently made documentaries and wild life films to poorly produced arts programmes. A strong indication that culture and related events are still alive and well in Finland can be seen from YLE Channel One's 1986 top programme rankings which returned an audience of 1,991,000, the second highest for the year, for live transmission of the annual Independent Day Reception, hosted by the country's president.

The continued growth of foreign programming on Finnish screens is assured by the ongoing strategy of the country's cable networks to connect as many households as is commercially feasible. Finlands urban centres including Helsinki, Tampere and Turku, are already among the most densely cabled cities in Europe. This has also generated a dizzying flow of foreign language programming, mainly from North American, British, Australian and French producers.

Participants at the Tampere seminar all expressed agreement on one overriding issue, that of the threat posed to domestic broadcasters and film producers culminating from the growth in popularity, however gradual, among Finns to imported programming. This potential danger is never likely to reach crisis proportions, given the traditional and substantial support given to home programmes by Finnish audiences. ■



'Lumikit': a new Finnish drama.

JAPAN TV RATINGS

Week ending October 4, 1987

	Drama	Network	Share %
1	Chotchan	NHK	46.1
2	Dokugan Masamune	NHK	32.9
3	TV Movie	Fuji	23.6
4	Mitokomon (Robin Hood of the Old East)	TBS	20.8
5	Onyugaku (University entrance studies)	NHK	20.7
	Sports		
1	Pro baseball	NHK	23.8
2	Pro baseball	NTV	23.0
3	Pro baseball	NTV	22.3
4	Pro baseball	TBS	19.6
5	Sports News	NTV	16.1
	Variety/Quiz/Animation		
1	Naruhodo Za World	Fuji	30.0
2	Sazaesan (cartoon)	Fuji	24.4
3	Dragon ball	Fuji	24.0
4	Gegege Kitaro (cartoon)	Fuji	23.6
5	Quiz Marugoto	TBS	9.6
	Music		
1	NHK Special	NHK	17.3
2	Specail in Sendai	TBS	16.3
3	Yoru no Night Hit Studio	Fuji	13.5
4	Japanese Song Special	TV Tokyo	13.0
5	Minyo (Folk Song) Special	NHK	9.6
	Movies		
1	Ghostbusters	Fujl	25.3
2	Tora-san movie	TBS	24.7
3	Animated movie	TBS	20.8
4	Doraemon Animation	Asahi	18.8
5	The Story of the Cat	Fuji	18.0

Source: A.C. Nielson Co.

UNITED STATES: TV

Week ending October 11, 1987

Rank	Programme	Channel	Rating (Share)
1	The Cosby Show	NBC	45
2	Murder, She Wrote	CBS	36
3	Growing Pains	ABC	37
4	Who's the Boss	ABC	36
5	Moonlighting	ABC	34
6	Dallas	CBS	35
7	Newhart	CBS	30
8	CBS Sunday Movie	CBS	30
9	Head of the Class	ABC	29
10	A.L. Championship, game 2	NBC	32
11	Designing Women	CBS	29
12	Magnum PI	CBS	28
13	60 Minutes	CBS	32
14	ALF	NBC	30
15	Valerie's Family	NBC	27
16	A.L. Championship, game 1	NBC	28
17	Perfect Strangers	ABC	28
18	Hooperman	ABC	26
19	A.L. Championship, game 4	NBC	28
20	Monday Night at the Movies	NBC	27

Source: A, C Nielsen

HONG KONG: TV

Week ending October 25, 1987

Rank	Programme	Channel	Viewers (thousands)
1	Price of Growing Up	TVBJ	2,679
2	Price of Growing Up	TVBJ	2,633
3	Price of Growing Up	TVBJ	2,615
4	Price Of Growing Up	TVBJ	2,581
5	City Japes	TVBJ	2,578
6	Price of Growing Up	TVBJ	2,560
7	This is Life (II)	TVBJ	2,453
8	Legend/Book & Swordword	TVBJ	2,414
9	City Japes	TVBJ	2,401
10	City Japes	TVBJ	2,377

Source: AGB McNair

AUSTRALIA: TOP 10

September 1987

	Title	Channel	Viewers (Thousands)
1	The Cosby Show	9	2,296
2	Neighbours	10	2,175
3	60 Minutes	9	2,094
4	Alf	7	1,981
5	Family Ties	7	1,878
6	Who's The Boss	9	1,765
7	The Flying Doctors	9	1,667
8	Sale of the Century	9	1,599
9	A Country Practice	7	1,500
10	Growing Pains	9	1,431

Source: McNair Anderson

PHILIPPINES: TV

Week ending September 13, 1987

	Programme	Channel	Rating
1	Knight Rider	7	17.6
2	The Equalizer	7	15.9
3	Starman	2	15.7
4	All Star Wrestling	13	14.5
5	Miami Vice	7	14.3
6	Twilight Zone	2	13.8
7	Falcon Crest	7	13.7
8	Small Wonder	7	13.3
9	Night Heat	7	12.4
10	Spencer For Hire	7	12.3
10	Stingray	7	12.3
11	Blockbuster Movies	13	11.7
12	The Hunter	9	11.2
13	Hell Town	7	11.1
14	Remington Steele	7	10.7
15	Bioman	2	10.2

Source: AGB-Media Pulse Inc.

GERMANY: TV

Week ending October 17, 1987

	Programme	Channel	Rating (percent)
1	Die Schwarzwaldlinik (2)	ZDF	49
2	Donnerlippchen	NDR	48
3	Sport Extra	ARD	44
4	Der Alteel		
5	Tagesschau	ARD	39
5	Dallas	ARD	39
7	Allein Gegen die Mafia	ZDF	38
8	Sport Extra – Football	ARD	37
9	Tagesschau	ARD	36
9	Tagesschau	ARD	36

Source: ARD/ZDF

FRANCE: TV

Week ending October 18, 1987

	Programme	Channel	Rating (percent)
1	Les Bronzes font du Ski	A2	38
2	On Aura tout vu (film)	TF1	32
3	Sacrree Soiree	TF1	30
4	Wheel of Fortune	TF1	29
4	L'Arnaque (film)	TF1	29
6	Wheel of Fortune	TF1	28
7	Maguy	A2	25
7	Football France:Norway	A2	25
9	Marriage of the Century	A2	22
9	Champs Elysees	A2	22

Source: MediaMetrie

NEW ZEALAND: TV

Week ending October 22, 1987

	Programme	Channel	Rating (per cent)
1	Krypton Factor Special	2	30
2	Sons and Daughters	1	27
2	The Cosby Show	2	27
2	My Brother Tom Part 2	2	27
5	Sons and Daughters	2	25
6	Family Ties	2	24
6	Sons and Daughters	2	24
8	Sons and Daughters	2	23
8	Eastenders	2	23
8	The Last Song	2	23
11	Who's the Boss	2	22
11	Like that One	2	22
11	Wonderful World of Disney	2	22
11	Sons and Daughters	2	22
11	Open All Hours	2	22

Source: AGB McNair: Iris.

UNITED KINGDOM: HOME VIDEO

Week ending October 10, 1987

	Title	Supplier
1	Crocodile Dundee	CBS/Fox
2	Top Gun	CIC
3	Legal Eagles	CIC
4	Mosquito Coast	CBS/FOX
5	Ferris Beullahs Day Off	CIC
6	The Evil Dead 2	E.V.
7	Big Trouble in Little China	CBS/FOX
8	The Color Purple	Warner
9	Ruthless People	Disney
10	Soul Man	E.V.

Source: Video At Home

UNITED KINGDOM: TV

Week ending October 18, 1987

Rank	Programme	Channel	Rating (millions)
1	EastEnders (Tue/Sun)	BBC-1	21.00
2	EastEnders (Thu/Sun)	BBC-1	20.45
3	Coronation St (Mon)	ITV	15.35
4	Coronation Street (Wed)	ITV	15.30
5	Blind Date	ITV	15.25
6	Bread	BBC-1	14.40
7	Only Fools and Horses	BBC-1	13.20
8	Dear John	BBC-1	12.95
9	Beadle's About	ITV	12.30
10	Howard's Way	BBC-1	12.00

Source: BARB

INTERNATIONAL EVENTS

November 7-17	*Acapulco, Mexico, 11th Acapulco World Festival (Tx: U.S. 691026 Fax: (213) 859 7615)*
November 9-15	*UK, London Screenings (Tel: 228 7459)*
November 19-28	*Rio de Janeiro, The 4th Festrio-International film, television and video festival (Telex: (21) 22084 ETUR BR)*
November 23	*London, One Day Conference, Home Video USA: Selling programmes into the US Market (Tel: 0753 880079)*
November 29-Dec 3	*Cologne, ARD/ZDF German TV Programme Fair*
December 2-15	*Cuba, Meccla '87 Havana International Film Festival (Tx: 511600)*
February 8-13 1988	*Monte Carlo TV and Video Festival (Tel: 010-331 4562 3100)*
February 25-29	*Houston, NATPE*
April 28-May 3	*Cannes, MIP-TV (Tel: 33-14505 1403)*
May 11-18	*Switzerland, Golden Rose of Montreux Festival of Light Entertainment (Tx: 453222)*
May 29-June 3	*Oslo, Norway, Nordic Screening (Tel: 47-2-45 90 50 ext. 8706 Tx: 71794)*
June 5-11	*Alberta, BANFF Television Festival (Tel: (403) 762-3060 Telex: 03-822804 Fax: (403) 762 6444)*
October 5-11	*Bristol, Wildscreen International (Festival Director 0272 292656)*

While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.

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Progress of Polish TV

► continued from p13

turning out a test series of 50 recorders code-named MTV 100 are now going into regular production. By the end of the present decade, the two Polish plant will be turning out 200,000 machines a year. Their price has been set, for the time being, at Z250,000. The least expensive VCRs in dollar shops now run at about US$400.

It is not only the state production of videos which is still modest: state video cassette lending facilities now have at their disposal no more than about 80-90 titles. Of the US$100,000 earmarked in 1987 for the purchase of foreign films to be distributed on the Polish market, US$200,000 will go for films to be distributed in the C video network. This money will buy about 150 titles. Notwithstanding all that, the competition from private rental establishments offering a total of some 1000-1500 titles, is much stronger. Still, there is growing outcry in the country that these private rental outfits violate foreign copyrights.

Is video in competition with Polish television? It appears rather to be an attractive supplement. In any case, it does not draw away audiences from state television. There is a steady climb in the statistical time spent by Polish viewers watching Polish TV programmes. In 1983 the average viewer watched television on weekdays for 2 hours and 45 minutes: by 1986 this exposure had gone up to 3 hours 15 minutes.

In my opinion there were two fundamental factors behind this development: the much-reduced cultural and entertainment on offer to Poles – due to economic and currency problems and political perturbations, which turns them into a captive audience for the film, theatrical, musical and entertainment fare of Polish television. Matching this expanded interest, Polish television increasingly bases its programming on interesting foreign-bought items which can really be a magnet for audiences.

In 1987 Polish television will spend US$1.6 million on buying foreign programmes: with the Socialist countries it exchanges programmes. The export of its own TV production will yield only US$380,000. Polish TV pays western distributors some US$12 to 15 per minute. Two fifths of all imported programmes come from the west. No less than 90 percent of all films shown (2,000 hours per year) are purchased from abroad.

The recent retrospective showing of all the films made by Roman Polanski enjoyed great popularity. Currently Polish television is airing both parts of the *Roots* series.

The money for these purchases comes from the ever more numerous co-production arrangements of the Poltel agency. Talks have been finalised with Gaumont about production of a 10-hour series entitled *Chopin.* Poland will put up Z450 million but in return will get US$1.5 million for services and 50 percent of the revenue (outside French-speaking areas).

Last but not least, Polish and foreign journalists increasingly highlight on the latest moves made by Polish television. *The Washington Post* and other renowned western publications have caught on to the phenomenon of the new Polish TV news show, the *Tele-Express,* aired every day at 17.15. It lasts only 15 minutes, but pulls over 10 million audience, half of all viewers. ■

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